



The Open University

AA100
The Arts Past and Present



Course Companion



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Course Companion

Edited by Richard Danson Brown

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First published 2008.

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Edited and designed by The Open University.

Typeset in India by Alden Prepress Services, Chennai.

Printed in Europe by Gutenberg Press Ltd.

SUP 00081 8

1.1



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Pablo Picasso, *Portrait of Dora Maar*,
1937, oil and pastel on canvas, 55 x 49 cm.
Musée Picasso, Paris, inv. MP164.
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INTRODUCTION

Welcome to *The Arts Past and Present* (AA100).

This Course Companion is a repository of practical information and study skills advice which will aid you in your study of the course.

The book is split into three parts. The first part contains everything you need to know in order to get started on the course and provides details of the course materials you will receive. The second part introduces you to the hands-on skills you need to develop through the course. This part also contains activities for the Preparatory Week and is an excellent place to start your studies, because it will help to shape how you approach Book 1 and the rest of the course.

Ideally, you will need access to a computer to study AA100 from the first week of study. If there is likely to be any delay in getting your own computer before the start of the Preparatory Week, turn to the third section of this Companion and contact the Library Helpdesk for advice on public access computers that are available to you.

RECORDING ESSENTIAL INFORMATION

You may find it useful to keep a record of important information relating to your OU career. Below we have created a form where this information can be stored.

To complete the form you will need:

- 1 The Registration Letter from the OU, which gives your:
 - personal identifier (PI) number, which you will need for all correspondence with the University
 - OU Computer Username (OUCU) and your password, which will enable you to log onto the OU's 'intranet' for students and staff.

If you have forgotten or mislaid your password, contact the OU's Computing Helpdesk on 01908 653 972.

- 2 Your tutor's address, telephone number and email address, which can be located online by going to the OU's StudentHome page at <http://www.open.ac.uk/students>. This site will also give contact details for your nearest OU regional centre.

My student personal identifier (PI):

My OU Computer Username (OUCU):

My password:

My OU email address:

My AA100 tutor:

Address:

.....

.....

Email address:

Telephone number:

Times my tutor prefers to be telephoned:

My OU regional centre:

Region code (1 to 13):

Address:

.....

Email address:

Telephone number:

It is also worth noting that the course code for *The Arts Past and Present* is AA100. You may be asked to use this numerical code from time to time, for example when submitting assignments.

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1.1 WHAT'S THE COURSE ABOUT?

The Arts Past and Present (AA100) is an exciting blend of subjects and approaches which aims to give you a thorough grounding in the Arts and Humanities at University level. As you will discover, the term 'Arts and Humanities' covers a large range of subject areas. These include Art History, Classical Studies, English, History (including History of Science, Technology and Medicine), Music, Philosophy and Religious Studies. You might be interested to look up the meaning of the word 'humanity' in a good dictionary: you can access the *Oxford English Dictionary* (OED) online via the course website (see Section 1.3 for information on how to access and use the course website). As you can see from the list of subjects above, as well as the dictionary definition, the word conveys a wide range of areas connected with the study of human culture.

Through the course, you will visit many different times and places, and encounter a diverse array of artwork and texts as we explore the Arts both in the past and in our contemporary world. You should find this an absorbing experience, which enlarges your cultural horizons and helps you to become an increasingly independent learner.

Studying *The Arts Past and Present* will enable you to:

- read and explain historical documents
- analyse works of art in a range of media (including literary texts, paintings, buildings, sculptures and pieces of music)
- write essays and other formal written tasks and present them according to scholarly conventions
- reflect on your learning processes and become more self-aware about how you can improve your work in practice.

These are important skills, which are crucial to the successful attainment of a degree. Furthermore, you should also find that they are of relevance to other aspects of your life, whether you want to improve your communication skills at work, or you just want to pursue an interest in, say, paintings or in classical civilisations.

Our aims

Our aims are to:

- 1 excite you about the study of the Arts and Humanities so that you can transfer your enjoyment of learning to other situations
- 2 enable you to acquire appropriate vocabulary for the critical discussion of works of art (literature, music, painting, for example), historical phenomena and philosophical arguments
- 3 enable you to develop the skills you need for the academic analysis of historical sources and works of art

- 4 present case studies around shared themes which highlight four areas of current debate in the subject area of Arts and Humanities. These are:
 - a) how and why reputations develop and change
 - b) the importance of ideas of tradition, and dissent from such ideas, to a range of Arts disciplines
 - c) how the Arts and Humanities interpret and represent encounters between different cultures
 - d) the concept of place and leisure in the study of the Arts and Humanities.

1.2 WHAT TO DO FIRST

If you are already experienced in using a computer to study, you probably won't need some of the instructions in later sections of this guide for tasks such as downloading and saving documents from the internet. These have been included to help those new to IT.

You may be wondering where to start with all the course material that has arrived from The Open University. This section will help, so put everything else aside and read on. The course material that you will receive during the year will be sent at intervals in a number of large packages, which the OU refers to as 'mailings'. It is vital that you check each of these *as soon as it arrives*, so that you know what it contains and can make sure that all the scheduled items are present. There is a 'Materials Despatch' link on your StudentHome page, which enables you to check when materials have been sent to you. When you open the first mailing, you should start by finding the contents checklist and tick off each item listed as you unpack it. If anything is missing, follow the instructions on the contents checklist to notify the OU, so that replacements can be sent to you. Next, find the course map and pin it up somewhere so you can see it every day. It gives key information about the course – including deadlines for assignments – in a graphic form. You should also consult the study planner on the course website which has all the key dates for your progress through the course, including the start of the Preparatory Week, the dates by which you should aim to move on from one chapter to the next, and the cut-off dates when your assignments must be submitted.

For more on assessment, see Section 1.5.

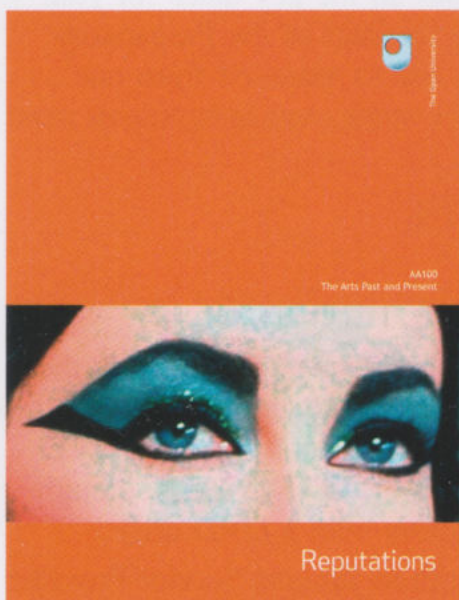
Before you begin the course

- 1 Check that you have all the equipment you'll need to study the course: a computer with a DVD ROM drive and a CD player, as well as pens and paper. You may find it useful to have a DVD player attached to a television to play the DVD Videos, though these can also be played on a computer with a DVD drive.
- 2 Make sure that you are registered with an Internet Service Provider (ISP) and are familiar with connecting your computer to the internet.

- 3 Log onto the internet and go to the Open University's StudentHome page at <http://www.open.ac.uk/students>. You will need to log in using your OUCU and password (they are on the letter you received when you first registered with the OU). The StudentHome page is specifically tailored to your own needs and interests and can be used to reach all the University's student resources.
- 4 Click on the various links provided on your StudentHome page and make sure you can locate:
 - your personal study record for this course and any other OU course you may be studying or have already completed
 - the AA100 course website, along with the website of any other OU course you may be studying
 - your tutor's contact details
 - your tutor group forum (a group email system where you can send messages to your tutor and other students in your tutor group)
 - your electronic notebook
 - the University's online library and the services it provides
 - the OU's extensive range of study support resources: Skills for OU study. This includes information on time management, note taking, essay writing and so on and is where you can find the OU Computing Guide. There are links to some of these from the AA100 course website, but the Gateway provides much more.

1.3 COURSE STRUCTURE AND MATERIALS

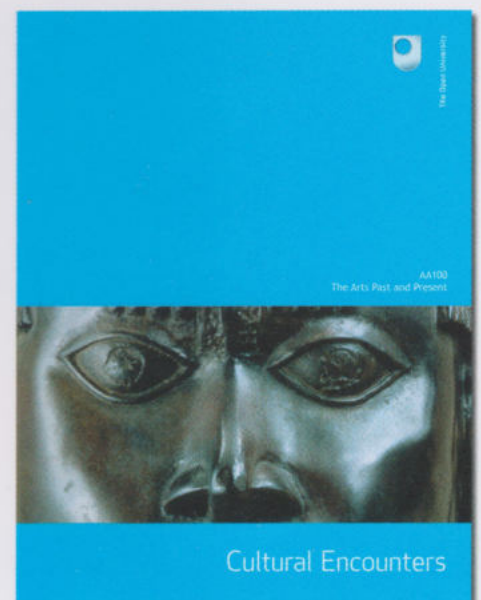
This section explains the different parts of the course and how you should study it.



Book 1



Book 2



Book 3

Course materials

The course is comprised of the following materials.

- Course Companion
- Course Books
 - Book 1, *Reputations*, edited by Elaine Moohan
 - Book 2, *Tradition and Dissent*, edited by Carolyn Price
 - Book 3, *Cultural Encounters*, edited by Richard Danson Brown
 - Book 4, *Place and Leisure*, edited by Deborah Brunton
- Audio CDs
 - Book 1: *Faustus* – Part 1; *Faustus* – Part 2; The Diva
 - Book 2: Plato's *Laches* – a Discussion with Tim Chappell; Shostakovich; What am I? Beasts and Tradition
 - Book 3: Discussing Cultural Exemptions; *The Burial at Thebes* – Part 1; *The Burial at Thebes* – Part 2; *The Burial at Thebes* – Interviews
 - Book 4: Selling the Experience Machine; Seaside Music; Aetatem tibi agere (Doing your own thing)
- DVD ROMs
 - Book 1: Faraday
 - Book 2: Plato; St Chad's and Religious Art
 - Book 3: The Art of Benin
 - Book 4: Roman Villa; The Seaside
- DVD Videos
 - Book 1: Cleopatra; The Diva; Dalai Lama
 - Book 2: Ireland; Shostakovich
 - Book 4: Sacred Space and Landscape; Interview with Gurinder Chadha
- Illustration Book
- Course website (which includes the study planner)
- Course map
- Assignment Booklet
- Set books and DVD



Book 4

Using the course materials

Course Companion

You are reading it now! As well as describing the course, it contains useful advice on accessing and downloading online resources and obtaining the software provided by the OU on the Online Applications CD ROM you received in the first mailing. It also tells you where to get help if you need it.

Part 2 of the Course Companion contains advice on study skills. You should start reading it during the Preparatory Week. It is also a resource which you should consult throughout the course. It will be particularly useful as you study Book 1, and as you prepare for writing your assessed assignments.

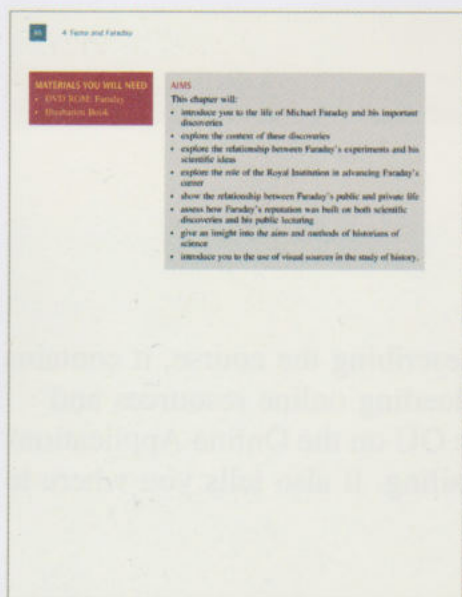
Course books

The four course books are the central pillars of *The Arts Past and Present*. For each week, there is a chapter which guides you through the learning materials. Your work will start from the written chapter, which will direct you to audio-visual materials, set books, the Illustration Book and websites at appropriate points. There will be a list at the start of each chapter which will tell you which of these materials you will need access to, as shown below.

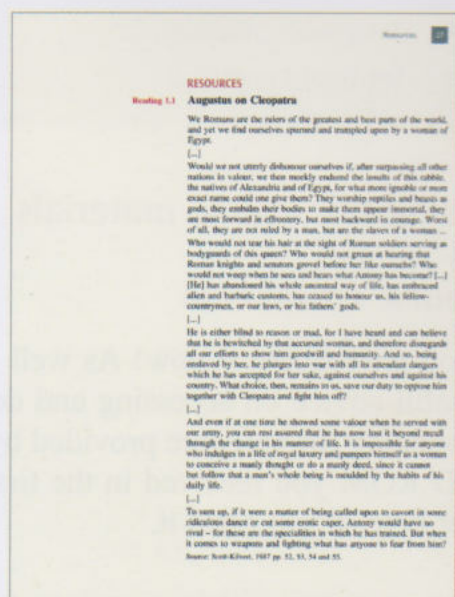
The books also contain the readings you'll need from other sources. These are presented after each chapter with a red edging to distinguish them from the main teaching material.

The written teaching materials include a range of learning activities. These are printed in a red font and are cued by marginal subheadings. These activities are usually followed by discussions, also printed in red and cued by subheadings. Discussions can be quite brief, but some will go on for two or more paragraphs.

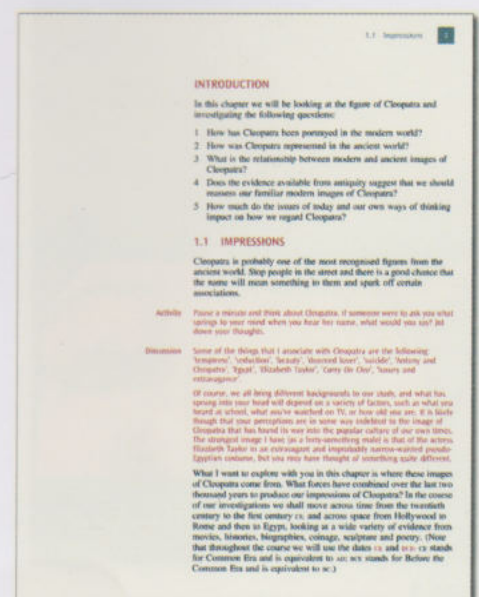
You are not directly assessed on the in-text activities or those on the DVD ROMs. However, we urge you to use these tasks as opportunities to try your hand at developing new skills and because they are such powerful ways of embedding ideas and perspectives in your own thinking. It's worth stressing this point: *The Arts Past and Present* has been designed as a whole with many different parts. You can skip sections and activities if you're pressed for time, but you'll



Materials you will need



Resources section



Activities and Discussions

get the most out of the course if you try to do as many of the activities as possible. Not all learning takes place through formal assessments, and you won't be assessed on every part of the course; it's in your best interests to make sure that you have a try at everything you can. The activities are designed to enable you to do this.

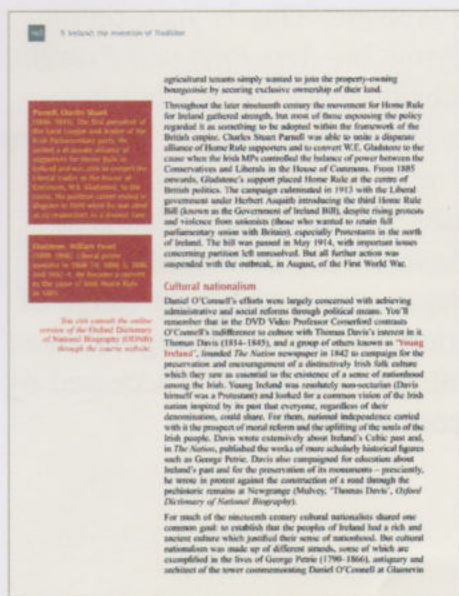
The course books use two different kinds of marginal text. The image below shows how these are displayed. The notes in red italics give information to help you with the process of studying, for example about the length of time it should take you to work through an Audio CD or DVD or, as in the case below, an instruction to consult an external source via the course website. Text boxes, on the other hand, give additional teaching information about a person or thing mentioned in the main text.

Chapters conclude with suggestions for further reading; there are also links associated with each chapter on the website. These are not compulsory, and you should certainly not pursue any of these suggestions at the expense of continuing with the course. The aim of such sections is to enable you to pursue your interests in a particular area as and when you have the time.

Audio-visual materials

The written chapters are supported by a range of audio-visual materials including Audio CDs, DVD Videos and DVD ROMs. These items perform a range of functions.

- Audio CDs contain performances of *Doctor Faustus* and *The Burial at Thebes*, interviews, talks and music tracks.
- DVD Videos contain short films, either specially made or compilations of pre-existing resources, which can be played either on a DVD player attached to a television or on a computer with a DVD drive.
- DVD ROMs are interactive tutorials which you'll need to access using the DVD drive of a computer, because you will need to use your keyboard or mouse to interact with the programs.



Marginal notes and boxes



DVD Video menu



DVD ROM layout

As you can see from the image on the left, the DVD ROMs have easy to follow layouts. The major sections can be accessed by selecting the section headings that run from left to right near the top of the screen. There are usually four or five of these and you will be asked to work through them in sequence. Activities and options within a section are listed down the left. There will be instructions on screen to tell you what to do at particular points.

For help getting started with DVD ROMs, see Section 3.1.

Illustration Book

The Illustration Book is dedicated to the reproduction of works of art in the highest available quality. The course books also feature colour images; very occasionally, the same image is used both in the Illustration Book and in a course book. Where this happens, remember that the Illustration Book version will be a more accurate reproduction, and you should refer to this particularly when writing about an image in detail.

It's important to remember that images in the Illustration Book are referred to as 'Plates', while images in the course books are referred to as 'Figures'. Usually, plates and figures are identified by artist. The exception is in visual materials which originate from the Classical World which did not have modern notions of artistic ownership and production. In these cases, artefacts are identified primarily by the title used to identify them in museums and catalogues.

Course website

You'll need to be sitting at a computer connected to the internet to work through this section.

Go to the StudentHome page at <http://www.open.ac.uk/students> and click on the link to the AA100 course website. This is your online home for everything that relates to studying *The Arts Past and Present*. It is a good idea to visit the course website and look at what is provided there, and pay return visits at least once a week. The course team will put messages on the 'News' area from time to time. The 'Course resources' area gives you access to electronic versions of all the printed course materials, the 'Assessment' area contains the assignments, and 'Library resources' takes you to the huge range of online journals, databases and information, all free to use regardless of which course you are studying. Your tutor group forum is accessed by clicking on the 'Forums' link on the course website.

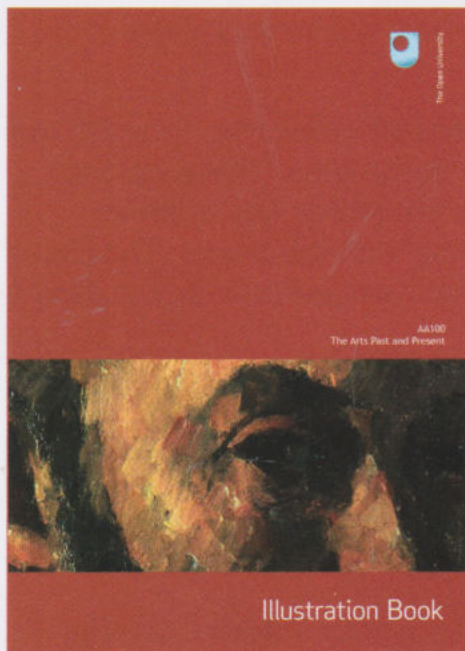


Illustration Book

The course website is a gateway to several key resources:

- Your electronic notebook: this enables you to store notes and quizzes. It also functions as a portfolio of your learning on the course.
- The 'News' section: this contains any last minute information and important notices from the course team. Make sure you check this regularly.
- The AA100 glossary: this is a searchable version of the glossaries printed at the end of each of the four main books. The glossary is where the key terms (the ones that appear in **bold red** type in the main text) are defined.
- The Open University Library website: this is the OU's digital library, which gives you access to a range of databases, journals and ebooks. The main links which you'll need to study the course are on the course website, so you don't need to explore the full range of library resources at this point in your studies.
- PDFs of all the printed course materials: these are particularly useful if you're away from home and your books (see Section 3.2 for information on using PDF documents).
- Transcripts of the Audio CDs and DVD Videos.
- Track listings for the Audio CDs and DVD Videos.
- Image descriptions: these are detailed descriptions of the images on the course for the benefit of students who use a screen reader. Images are described if the course text does not give sufficient detail for the teaching point that is being made about them. The descriptions are available to all students.
- MP3 files of audio materials: these are digital versions of the tracks contained on the Audio CDs, which you can download onto your computer for use on mobile devices.
- Links to your online tutor group forum.
- Links to the Skills for OU Study pages. This is a comprehensive store of resources linked to specific study skills. The study skills material in Part 2 of this book gives you a course-specific overview of the kinds of skills you'll need to acquire for your studies; the Gateway enables you to focus on particular skills in more detail.

Study planner

This is an interactive study calendar and is presented online as part of the course website. It gives all the key dates in the study year to help you keep on track. It also contains links to various course

components that you are to study in a specific study week. If you have a diary, note down the starting date of the Preparatory Week and when you should begin studying each of the main books, as well as the submission dates for the assignments. A very important aspect of successful study with the OU is to do everything in your power to keep to the dates shown. It's worth remembering that keeping to deadlines is crucial not only for your OU studies but in work situations as well. You should use the study planner to help you to plan ahead for holidays and busy spots in your life: ask yourself when you are going to need to prioritise your studies, and when you have to turn your attentions elsewhere.

It's worth noting that the study planner is numbered by study week, while each chapter is numbered by book, and that the two sets of numbers do not coincide with each other. For example, Study Week 15 focuses on Book 2, Chapter 5 (Ireland: The Invention of Tradition); Study Week 22 focuses on Book 3, Chapter 4 (Short Stories), and so on.

Course map

The course map includes the same information that is on the study planner, but presents it in a graphic form. It is intended for use as a poster to give you a visual sense of where you are in the course and what you need to do next. It includes study weeks and shows how and when you should be using different parts of the course material.

Assignment Booklet

This contains all the assignments for the course which will be marked by your tutor. It also includes:

- deadlines for assignments
- information on how to submit your assignments using the electronic TMA (eTMA) system. (TMA is OU terminology for 'tutor-marked assignment' and is used on most courses and the University's administrative systems. On AA100, however, we use the term 'assignments' for the sake of simplicity.)
- the grading criteria that your tutor will use when marking your work
- information about referencing and plagiarism.

For more details on assessment, see Section 1.5.

You may also find it useful to use the study planner to check when you're going to need a set text.

These items are studied at different points of the course, so you don't need to buy them all at once.

Set books and DVD

In addition to these materials, you'll need to buy the following items:

Christopher Marlowe, *Doctor Faustus: the A text* (2003 [1604]) (ed. John O'Connor) Pearson Longman, ISBN 0582817803 (needed in Week 3)

Paul Muldoon (ed.), *The Faber Book of Beasts*, Faber and Faber, ISBN 0571195474 (needed in Week 11)

Lynda Prescott (ed.), *A World of Difference: An Anthology of Short Stories from Five Continents*, Palgrave, ISBN 023020208X (needed in Week 22)

Seamus Heaney, *The Burial at Thebes*, Faber and Faber, ISBN 0571223621 (needed in Week 24)

Gurinda Chadha (dir.) *Bhaji on the Beach*, Channel 4 DVD (needed in Week 32)

Do remember to shop around for these set items – prices vary from shop to shop, and it's possible to get them (the DVD in particular) for much less than the standard recommended price, especially if you shop online. Price comparison websites are a useful tool in tracking down the best deal. Shopping around on the internet is not unrelated to the study skills connected with internet searching: you're evaluating different sources of information to get – in this case – the best deal. You'll use the same kinds of skills when looking at digital resources, deciding between competing sources of information in terms of their trustworthiness and origins.

1.4 LEARNING OUTCOMES

The University uses learning outcomes to express in a convenient form what you should be able to do after having studied *The Arts Past and Present*. They're valuable in terms of articulating the skills you gain through study, and they should make you aware of skills you've acquired which you can transfer to other areas of your life, particularly employment. Though they can sometimes seem artificial, they provide an effective checklist for you of things which you've done through the course and through the assignments. You will find the language easier to interpret once you've started to study the course.

The Arts Past and Present provides opportunities for you to develop and demonstrate the following learning outcomes:

1 Knowledge and understanding

These are content-based skills, connected with the subject matter of the course.

- 1 To understand the differences between different artistic media and to be able to distinguish and describe the formal components of works of art. (Art History)
- 2 To become aware of the diversity of Ancient Greek and Roman materials and of the contexts in which such materials were produced and subsequently reinterpreted. (Classical Studies)
- 3 To develop an understanding of the principal issues raised by the study of a particular period or topic in history. (History and History of Science, Technology and Medicine)
- 4 To develop a critical understanding and appreciation of a range of literary forms. (English)
- 5 To develop the skills of 'close listening' to music, including a sense of the importance of issues of performance. (Music)
- 6 To understand how philosophers use arguments and how they appeal to theoretical principles to answer philosophical questions. (Philosophy)
- 7 To understand and interpret different and unfamiliar points of view. (Religious Studies)

2 Cognitive skills

Cognitive skills are connected with the way you think and process new information and perspectives.

- 1 To be able to analyse appropriately texts and phenomena from different cultures and periods.
- 2 To develop the skill of drawing appropriate conclusions on the basis of evidence.
- 3 To take responsibility for your own learning while responding reflectively to tutor feedback.
- 4 To learn to record information efficiently and to take effective notes.

3 Key skills

The key skills relate to specific skills like the ability to communicate and the ability to use information technology (IT). On this course, they also include analysis, argument and the use of evidence.

- 1 To write an essay with appropriate referencing that shows the ability to analyse and to construct a plausible, well-substantiated argument.

- 2 To show the ability to reflect on your learning through the course, and to present a piece of written work which has been revised in the light of feedback from your tutor.
- 3 To understand how to use IT as a vehicle for learning through work on online resources and DVD ROMs.

4 Practical and/or professional skills

By the end of the course, you will have:

- 1 learned how to organise your study time in ways which best suit your lifestyle
- 2 recognised the importance of presenting your work coherently and in appropriate forms.

1.5 ASSESSMENT AND TUITION

How to study AA100: the role of assessment

Doing the written assignments and getting feedback on them is a core part of your learning which requires practice and patience. The course incorporates an element of reflective learning to enable you to learn from tutor feedback and to revise your work in the light of that feedback. Written assignments are at the heart of your study because they test your knowledge and understanding of what you've been taught while also helping you to practise crucial study skills.

As you will rapidly see, *The Arts Past and Present* covers a vast range of people and periods. In the first book alone, we move from the Ancient Egypt of Cleopatra through to the contemporary world in the guise of the fourteenth Dalai Lama. You will be encountering new information and perspectives on almost every page. This raises what might feel like worrying questions: Do I have to remember everything I learn on the course? Will I be penalised if I can't hold all of it in my head at once?

The short answer is no. As you will see from the Assignment Booklet, not every chapter is tested by a submitted assignment. Because there is no exam, there is no need to revise the course as a whole, or to retain the wide amount of detail which the course covers in your mind en bloc.

This means that in studying the course, you have a considerable amount of leeway about how you choose to focus your energies. We suggest that you try to give each chapter equal attention, though we recognise that this may not always be possible. It would not be a good idea simply to focus on those chapters which have submitted assignments. While this might give you the impression of rationalising your overall workload, in reality this would be a false economy. Since

the course has been designed as a totality, you need to be aware that different chapters over different books are interdependent. For example, the chapter on Ireland in Book 2 and the two chapters on Benin (Book 3) start from the assumption that you have already studied the chapters on Stalin, Cleopatra and Faraday in Book 1 because of their shared concern with how historians approach and interpret the evidence of the past. There are similar examples with other subject areas, and there are several cases where chapters are interdependent across subjects: for example, the chapter on *The Burial at Thebes* in Book 3 picks up on the discussion of tragedy as a dramatic form from the chapter on *Doctor Faustus* in Book 1. You'll start to notice and benefit from these cross-connections as you study; they should enhance your enjoyment of the course and aid your confidence in the Arts and Humanities. This advice links with the earlier point made in 'Using the course books' in Section 1.3 about the value of in-text and DVD ROM exercises: by using these prompts, you will be increasing your analytical and evaluative skills which will in turn improve your written assignments.

The course also includes a number of online quizzes and interactive exercises which are signalled by the study planner. These are intended to help you try out new skills and to test your knowledge of the course in an enjoyable way. You can save the results of these exercises in your electronic notebook, so they become part of a portfolio of your work on the course.

In sum, *The Arts Past and Present* has been designed so that you can have an interest in every chapter. We don't expect you to do a degree in each of the seven main subject areas, but we hope that in beginning your degree with a broad-based course you will come away from it with a vital sense of the connections between different areas of knowledge. Intellectual curiosity isn't a formal learning outcome, or something which we can assess with an essay question, but it is something which the course has been designed to reward and foster.

AA100 assignments

Your work on *The Arts Past and Present* will be assessed through seven assignments which will be marked by your tutor, and a final written assignment which will be marked by a different tutor. The assignments range in their type and function: five are formal pieces of written work which will test your understanding of key concepts; two are reflective assignments, which are designed to help you with the presentation of your work and in learning from your tutor's feedback. The final assignment, which focuses on Book 4, is an end-of-course assessment (ECA), which will help to determine your final result for the course as a whole in conjunction with the other assignments.

For full details on issues such as deadlines, how to submit your assignments and the marking criteria your tutor will use, see your Assignment Booklet.

Tuition arrangements

The Arts Past and Present is taught through a range of media, including correspondence tuition, and face-to-face, telephone and online tutorials. You'll be taught by a tutor who will contact you as close as possible to the start of the course. Your tutor will be responsible for marking your main assignments. He or she will also organise face-to-face tutorials for your main tutor group of about fifteen other students. These sessions are not compulsory, but you are strongly encouraged to attend them: they will enable you to meet your tutor and fellow students in a relaxed environment and to share your experiences of the course. Your tutor will use these tutorials to reinforce key teaching points, and to help you prepare for written assignments. Your tutor will also organise telephone tutorials with smaller groups of students at important moments during the course. Your region may offer day schools, where you'll have the opportunity to participate in sessions led by other tutors.

Your main tutor group and tutor will also be a part of a larger online group or forum, in which you'll work alongside students from other groups and their tutors. Typically, these groups will include up to four tutors, though sizes will vary according to where you live. These larger groups are designed to foster broad-based debate about course content and to reinforce key concepts and skills. You'll be able to exchange perspectives with a wider range of students in this medium. The forums will also enable you to interact with different tutors, who may have different academic expertise from your home tutor. They will all be keen to facilitate your learning in this medium. You'll need to remember that your home tutor is your central point of contact, and for all issues relating to assignments and your academic progress you'll need to contact this person first. There will also be from time to time a national forum in which course authors will participate to answer questions about their chapters.

Different forms of tuition have different pros and cons which you'll rapidly become aware of as you participate in them. The course team believes that the way you study this course should mirror the way in which it has been devised and written. We've worked in several overlapping teams using a wide variety of media; in a similar spirit, the tuition has been designed to give you exposure to a range of activities and conversations. We hope you enjoy the process of learning as much as we've enjoyed the process of creation.

Netiquette and computing guides

When using forums and emails, it's important to be aware of netiquette, i.e. the standards of online communication which are expected of all members of The Open University. In practice most people behave perfectly sensibly and courteously online as they are aware they are conversing with their fellow students and tutors – real people. Do bear in mind, however, that email lacks the subtle visual and tonal cues of face-to-face contact so it's easier to misunderstand what's being said. Take this into account if you read something that seems silly or rude – it probably wasn't intended to be.

A few of the basic netiquette rules are:

- Use a descriptive subject line so people know what your message is about.
- Don't send very large attachments to individuals without warning them, as some people have to pay to download their email.
- Avoid block capitals (it looks like you're SHOUTING!) and obscure fonts which some people may not be able to display properly.
- Don't expect an immediate answer to your message – email may make it possible to respond quickly but people still need time to think of appropriate answers.

When sending electronic messages, there may be some delay in your receiving a reply – not everyone is online all of the time. This applies in particular to OU tutors. They work part time for the University and may only have limited time to check messages.

You can find out about the University's computing and data protection codes by following the 'Codes of conduct' link in the online Computing Guide: <http://www.open.ac.uk/computingguide>. You can also find out more about working safely with your computer by following the 'Safe computing' link in the Computing Guide.

Moving Forwards week

You may be wondering by this stage what the purpose of assessment and tuition is, other than checking that you've studied the course and acquired the key concepts. Obviously, this is one of the key reasons for study: you want to study *The Arts Past and Present* because you're interested in history or literature or art, and you want to find out more about it; formal assignments give the chance of testing your knowledge and understanding through the expertise of a tutor with more in-depth knowledge of these subject areas.

But this isn't the only reason why we put such an emphasis on assessment and tuition. It's important to keep reminding yourself that *The Arts Past and Present* is not an end in itself – it should be the starting point of your work towards a degree. Assessment is one way of helping you to think through which subjects you enjoy and are good at, and which you could study at higher levels.

With this in mind, in Week 29 you are prompted to think about your next OU course. This week includes summaries of what you've learned in the different subjects alongside information about other courses with contributions from students and tutors who have done these courses. The Moving Forwards week is presented as part of the course website.

2 STUDY SKILLS

Clare Spencer

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INTRODUCTION

This part of the Course Companion aims to help you take control and succeed in your studies, by introducing:

- the activities you should undertake in the Preparatory Week
- the many sources of available *support*: from your tutor, from your region, from OU websites and from fellow students
- the study *skills* you will acquire and develop as you progress through your course
- opportunities for *hands-on practice* in some of those skills
- some of the other *resources* that the OU provides to help with your study and IT skills
- *activities* to help you through the first three chapters of AA100
- strategies for becoming an *active* and *reflective* learner, so that you continually improve the way you study by thinking about and adjusting your approach.

Preparatory Week activities

The study planner on the course website identifies the start date of the Preparatory Week.

You should allow twelve hours for the activities during the Preparatory Week.

During this week, work your way through Section 2.1 ‘Getting organised’, building in the activities we’ve included. The activities will help you to get set up and organised, and to find your place in the OU environment. Making the time for study is likely to be one of your first priorities, so we also recommend that you read Section 2.2 on ‘Pacing yourself’ before you begin work on Book 1.

You can dip into the remainder of this part as and when you need to, though it’s likely that you’ll use it most intensively during the first eight to ten weeks of your study. Don’t attempt to read it through from start to finish: instead, use it as a resource to guide you through the tasks of *online study*, *reading*, *note taking*, *analysis*, *discussion*, *writing* and *acknowledging sources* as you encounter them. Think of it as a navigational aid, and turn to it when you need some directions.

2.1 GETTING ORGANISED

When you start work, you need to feel prepared and in control. So get set up first, and invest some time in checking through all the material we have sent you.



Among this material will be the OU welcome booklet you received when you first registered as a student. If you can still find it, you're on your way to getting organised! This booklet encourages you to decide where you're going to do most of your studying, and where you'll keep things when you're not working on them. It also suggests that you involve the people around you from the start. Your OU study programme is likely to extend beyond this one course, so family and friends need to understand that you're in for the long haul, and that you will want to spend some regular time on your own in a space where you can concentrate.

Here is a suggested sequence of tasks to do before or during the Preparatory Week, which should ensure you're fully ready to embark on the course proper. We suggest you tackle these in the order listed.

- 1 **Check your computer is ready for study.** It's likely that you've already got this arranged, and in an ideal world you'll be using your own home-based computer. If you are relying on a shared family computer, a machine in a library or learning centre, or even a PC at work, you need to ensure that it will allow you to play CDs and DVDs and connect to the internet; and you may need to negotiate with the family for screen time. If you have problems with computer access, ask your OU regional centre for advice.
- 2 **Sort through your OU material.** So far you will have received a lot of material from the OU and you may find it useful to organise this material before you start work on the course.
 - a) Go through the course materials, using the list and explanatory information in Section 1.3 of this book to understand what these materials are for and when you will use them. Remember that you won't receive everything in the first mailing.

- b) That will leave you with introductory letters, information booklets and sets of instructions. Go through these slowly, check that you understand what's what, and set up a 'key information' folder to put them in. This folder could also contain important information such as your OUCU and password and your tutor's contact details. A lot of this information can also be found on your StudentHome page but you may find it helpful to have it all in one place.
- 3 **Visit the AA100 course website.** Assuming you're in a position to go online, now is the time to visit your personal OU website, StudentHome (using your OU username and password), and to find your way to the course website. Navigating within online environments is always a trial-and-error process the first time you visit. Don't let that put you off, but allow yourself the time to explore the layout of the website and the resources it contains. You'll be using this website very regularly as you progress through the course, and any time you spend familiarising yourself with it during the Preparatory Week will have significant pay-offs later. Note down the assignment cut-off dates given in the online study planner and add them to your key information folder.
- 4 **Contact your tutor.** Your tutor is your main source of academic support, so if you haven't already been in contact, take the initiative by phoning him or her or sending an email. The response may not be immediate, but once you've got in touch, keep in touch.

Getting organised for OU study is a bit like starting a new job. You need to fix up your working space, make sense of the paperwork, find your way around a new online environment and introduce yourself to people. The organisational skills you are practising here would equally apply to a variety of workplace contexts. And you'll discover that the other skills introduced in the course are highly relevant for employment as well as study. Once your confidence with these skills has developed, you can incorporate them into the CV you present to potential employers. You may, of course, be studying for pleasure, in which case getting organised will be more of an end in itself. The more control you take of your learning environment, the more likely you will be to succeed in your studies.

2.2 PACING YOURSELF

Below is a list of some of the things you're invited to do during Week 2 of the course. Time needs to be found for a range of activities, including reading, going online, thinking and making notes.

Activity In the space next to each item, note down the day of the week and/or time of day when you think you're most likely to tackle each of these tasks.

read approximately 30 pages of text (not all at once!) (2 hours 40 minutes)	
jot down brief thoughts in response to a question (10 minutes)	
watch a DVD clip and make some notes on its content (45 minutes)	
discuss film images of Cleopatra at a tutorial or in an online forum (2 hours)	
read some additional poems and short extracts (30 minutes)	
attempt an exercise in your online electronic notebook (1 hour)	
analyse and make notes on images of sculptures and coins (20 minutes)	
note down your own view about Cleopatra's African or European heritage (1 hour)	
take stock of the information in the first course chapter (45 minutes)	

This activity should have got you thinking about how you're going to allocate your time week by week. Revisit these notes at the end of Week 2 to see how long these tasks actually took you; judging how much time you will need for specific tasks will get easier with practice. Remember:

- studying *The Arts Past and Present* should take an average of twelve hours each week
- you may need to put in more time than this during the first three weeks or so, while you're finding your way around the course website and establishing a study routine
- once you've settled into a rhythm, you can plan ahead and build in the occasional light week
- don't let study take over and squeeze all the social, leisure or family time out of your life.

There are active steps you can take in order to pace yourself and manage your time. Read and act on the material that follows.

The activity below will help you to assess your time management skills and give you some guidance on becoming a more effective and organised learner.

Activity Tick the boxes next to the statements that apply to you.

- ☐ I have trouble starting jobs
- ☐ I meet deadlines
- ☐ I usually arrive on time
- ☐ I get easily distracted
- ☐ I use my time efficiently
- ☐ I am a last-minute person
- ☐ I can juggle more than one task
- ☐ I know when to stop working

Thinking about these statements will reveal something of your own strengths and weaknesses as a time manager. To get around the problems of task avoidance and 'last-minute' syndrome, you should begin by pinpointing key deadlines and planning how to use the time leading up to them.

Use tools like the AA100 study planner, your diary or a personal organiser to map out your commitments over the first couple of weeks of the course.

Become an active learner by drawing up your own study schedule for Weeks 2 and 3. Accept that you may need to adjust that schedule when some tasks take longer than expected or when the demands of real life intervene. See the next section where we have created two sample schedules for these two weeks.

Activity Doing the following tasks at the start of each study week will help you to keep organised.

- 1 Make a 'to-do' list for the current study week
- 2 Highlight the essential items
- 3 Identify the most urgent task on the list
- 4 Estimate how long each task will take you
- 5 Decide on an order in which to tackle the tasks
- 6 Work out what you can *realistically* postpone, if anything!
- 7 Slot the essential items into a study timetable for the rest of this week.

Time spent reflecting on the way you study will not be time wasted. Effective learners get to know what kind of learners they are. To become more aware of your study habits, and the pace of learning that suits you best, you might like to keep a study diary during one of Weeks 2–4 of the course. Include a record of what you did and when, and roughly how long you spent on each task.

At the end of each study session, write a paragraph in your diary about what you've achieved. Have you, for example, broken the ice by posting a message to an online course forum? Or have you got your head round a difficult argument in the current chapter?

Note down too, at the end of each study session, how you feel. Confident? Muddled? Surprised at how far you've got? Exhausted? You can use these feelings to help you identify your most productive study slots.

What do your responses to these questions tell you about your current abilities as a time manager? You might like to store a private study journal in your AA100 electronic notebook, or keep a running 'to-do' list in the same place. You will find this sort of evidence extremely useful when you do the two reflective assignments for the course. But whichever personal strategies you adopt, try to reassess your time management skills on a regular basis: use this course as a way of learning to exploit your available time, rather than letting shortage of time dictate what you do.



Sample schedules for Weeks 2 and 3 of AA100

Following the Preparatory Week in which you have time to get set up and organised, in Week 2 you will be expected to begin work on the first chapter of the course material. Here is what the timetable for Weeks 2 and 3 of the course might look like for an imaginary student with a part-time job; someone whose commitments, of course, may look very different from your own. This student's OU study sessions are in red, and the variable shifts in her job are marked as 'work'. Check the study planner on the course website to help you fill in your own timetable. When you draw up your schedule, you might choose, as this student has done, to include a space for notes on anything that is special about a particular week. You might also find it useful, as this student has, to allocate yourself some free time in advance to ensure you give yourself time off from your studies and work commitments.

WEEK 2	saturday	sunday	Monday	Tuesday	Wednesday	Thursday	Friday
morning	work	free time	read Cleopatra chapter	read Cleopatra chapter	work	check online forums	work
afternoon	work	go to gym	look at course website	watch Cleopatra DVD (take notes)		work	work
evening	free time	free time	parents evening	go to gym	7pm tutorial	work	free time
hours of study			4	4	2	2	
notes							

Figure 2.1 A sample timetable for Week 2

WEEK 3	saturday	sunday	Monday	Tuesday	Wednesday	Thursday	Friday
morning	start work on assignment 1	in Glasgow	read Doctor Faustus	work	finish Faustus chapter	work	look at online forums and work on assignment 1
afternoon	free time	in Glasgow	read Doctor Faustus	work	work	work	work
evening	free time	read Faustus chapter	listen to Faustus CD	go to gym	work	start Cézanne chapter	work
hours of study	4	2	6		4	2	3
notes	HALF TERM NEXT WEEK - so need to fit in as many extra hours of study as possible <u>this week</u>						

Figure 2.2 A sample timetable for Week 3

Why take up time with activities like this?

Putting together an OU study schedule is time consuming in itself; and you might wonder whether it's really worth doing tasks like this when you're already busy, and they don't actually get you any marks. Being a student doesn't just come naturally, however. Expecting yourself to be able to manage your study, read efficiently and produce effective notes and written assignments without any *preparation* or *practice* is unrealistic.

The activities in this book and the course books are designed to give you some practice in what is sometimes called 'studentship'. Even if you've been a student before, it's likely that you'll need to test out the types of reading, online exchange, writing and use of feedback involved in a distance learning course. Because much of your OU study is undertaken on your own, you have to be ready to adopt a hands-on approach.

You might find some of the tasks we ask you to attempt hard right now, but they will become easier with practice. Remember that developing your study skills is a *process* which will be ongoing throughout this course and in your progress towards your degree. We don't expect you to have become an expert by the time you reach the end of this book! The activities we've provided are a hands-on way of ensuring that you really are learning something.

The Skills for OU Study website contains a wealth of resources to help you manage your time.

Where to find planning tools

You should use the study planner on the course website, or you could use the calendar functions on your computer or PDA, to draw up your schedule, and perhaps integrate it with an organiser you already use. Your university course is not the only context in which you need to focus on and see through a project in a set amount of time. You may find that a simple timetable like the ones above is easiest to get to grips with – in which case you could create one using your computer and print it out. Or just put one together with pen and paper. Whichever method you adopt for pacing yourself, remember that your timetable is a *plan of action*, not an end in itself!

2.3 STUDYING ONLINE

A computer linked to the internet can provide huge advantages for academic study. One of the aims of *The Arts Past and Present* is to develop your confidence with IT, whether or not you're already a regular computer user. You won't just be using a computer for writing and storing your own work; you'll also be involved in *elearning* – using electronic media to access OU materials and information – to keep in touch with your tutor and to work with other students.

If you've ever filled in a form on the internet, hunted for and ordered a book or sent an email, you've already experienced how online environments can be used for the kind of *interactive tasks*, *information searching* and *communication* that you'll encounter during your studies in the Arts and Humanities. In the context of *The Arts Past and Present*, you'll learn to do all of the following online:

- debate course issues with your tutor and other students in online discussion forums
- deliver your assignments electronically, and collect them when they've been marked
- maintain your own electronic notebook, for storing pieces you've written in response to exercises
- use the resources on the Open University Library website and search the wider internet in a targeted way.

Activity It's important to build regular internet sessions into your study routine from the start. Using OU websites is essential to your progress through the course. You can begin to cultivate that habit of studying online by doing the following activities now.

- 1 Log into your personal OU website, StudentHome, where you should check and update your contact details, including your preferred email address.
- 2 Revisit the AA100 course website, to access course-related materials, activities and quizzes.
- 3 Check your OU email, for messages from the University or from your tutor.
- 4 Introduce yourself to other students by sending a message to your tutor group forum.

How do online tutorials work?

It's likely – and desirable – that you will meet regularly with other AA100 students at face-to-face tutorials or day schools. Some of your tutorials will also take place in *online forums*. Each way of working with other students has its advantages, as we'll see below. Tutorial forums are shared areas in which your tutor will set up activities and debates for group discussion. Sometimes these forums are referred to as conferences or, more informally, chat rooms. You can find your own tutorial forum through a link from the course website.

Computers give us the potential – by using webcams, speakers and microphones – to communicate with a group of people 'live' online via moving images and sound. The kind of online communication you will use for now on this course, however, involves the exchange of *written* messages, contributed over a period of time. Figure 2.3 is a brief illustration of how an online tutorial, running for just over a week, might proceed.

Friday

- the tutor's first message outlines an agenda and the aims of the tutorial
- the tutor posts up a list of three questions for debate
- one student asks for clarification of a concept in the second question
- a second student explains what they think the concept means
- another student sends a message saying they'll be joining in on Monday

Saturday-Monday

- a different student offers their ideas on the first discussion question
- several people, including the tutor, reply to this message, building on its ideas
- the tutor links a couple of these ideas to specific pages in the course material
- the student who asked for clarification of question 2 offers their response to it
- someone else expresses an opposing viewpoint
- this debate continues among half a dozen people, ranged on both sides of the argument

Tuesday-Thursday

- a newly arrived student posts a lengthy response to question 3
- things go a bit quiet for a day, until someone asks this student a question about what they posted
- someone else attempts to link this discussion to an example in the course materials
- the tutor steps in and clarifies some issues which are causing difficulty
- two or three people provide further examples

Friday

- the tutor provides a brief summary of the key issues emerging from the discussions

Figure 2.3 The progress of an online tutorial

This is not intended to give a full picture of an online tutorial – lots of stages in the discussion have been omitted for the sake of brevity – but you can see how the messages posted by students and the tutor involve much the same processes you'd expect to find in a face-to-face discussion (asking and answering questions, clarifying, providing examples, debating, summing up), but with time lapses between people's written contributions. The OU pc4study website offers invaluable advice on how to use online forums effectively, and how to cope with some of the challenges involved in this kind of group work.

Getting the most out of elearning

Developing your elearning skills will be a gradual process, and some of the activities provided via the course website are designed to guide you through it. But there are a few ground rules you can follow right from the start which will make studying online productive and enjoyable.

- Join in: take initiatives, read other students' messages, respond to them and keep in touch.
- Store copies of your own writing on disks and/or in your AA100 electronic notebook.
- Be selective: limit your participation initially to just a couple of online forums; avoid extensive internet searching (where there's limited quality control over the resources you find); make a priority of using OU websites.
- Work safely and comfortably: take frequent breaks from the screen; be aware of how you're sitting; use printed materials where available for longer reading tasks.
- Be active: explore OU websites; have a go at quizzes; experiment with the technology until you feel comfortable with it. This way, your confidence with IT will grow.

2.4 TALKING IT THROUGH

We've assumed so far that you are working through this book on your own. But you would certainly find the activities on note taking and analysis in the sections to follow easier if you attempted them together with *other students*, perhaps during a face-to-face study session, or by exchanging ideas online as we've described above. Before reading any further, pause to think about the advantages of these two different ways of working collaboratively and talking things through.

Advantages of face-to-face and online discussion

Face-to-face discussion

- feels spontaneous and natural
- is good for thinking on your feet
- gets you out of the house and into an environment dedicated to learning
- boosts your morale and combats feelings of isolation
- can still be useful even if you haven't had time to prepare for it
- suits people who are naturally talkative
- is especially good for tasks involving the analysis of music or images
- allows you to raise questions about the course and get an on-the-spot response from your tutor
- allows reactions from other students to be instantaneous

Online discussion

- feels thoughtful and structured
- gives you time to consider before committing yourself
- lets you participate at home, without the need to travel to tutorial venues
- motivates you and allows you to share any doubts you may have
- allows time lapses in the discussion, so there's always a chance for you to prepare before contributing
- suits people who are naturally private
- is especially good for sharing resources you've found
- allows you to raise complex questions between tutorials and get considered responses from other students as well as your tutor
- means that all members of the group do not usually need to be available at the same time



Why study as part of a group?

One of the advantages of studying with The Open University is that it allows you to work independently – and the ability to do this is valued in a whole range of employment contexts. OU students are often praised for being self-starters and self-motivators, and for their ability to see tasks through without close supervision. Being good at your job, however, is also likely to involve working effectively as part of a team: collaborating, sharing ideas, negotiating joint understanding and making collective decisions. The tuition provided on *The Arts Past and Present* is designed to help you cultivate these transferable team-working skills.

Activity In the table below, rate the extent to which you agree with the following statements about group study by ticking the appropriate box, bearing in mind that your tutorial group will be interacting face to face, via the internet and possibly by phone. When you've finished, add and rate a couple of statements of your own.

	Agree	Not sure	Disagree
I need moral support from other students	☐	☐	☐
I'm a bit quiet in groups – not good at thinking on my feet	☐	☐	☐
The tutor will take the lead and explain the course material	☐	☐	☐
Other students often come up with useful ideas	☐	☐	☐
I'm worried that online chat can be addictive and time wasting	☐	☐	☐
I need to be able to ask questions about my course	☐	☐	☐
Hearing a range of opinions helps me to clarify my own	☐	☐	☐
All the others in the group are sure to know more than me	☐	☐	☐
People skills are an essential part of studying	☐	☐	☐
Email is good – you get time to work out what you want to say	☐	☐	☐
Encouragement from others makes it easier to stay motivated	☐	☐	☐
_____	☐	☐	☐
_____	☐	☐	☐

Reflecting on these statements will have revealed where your own attitude towards group study falls, on a spectrum ranging from doubt to enthusiasm. Has this activity alerted you to advantages of working with other people that you hadn't already thought of? If you do feel doubtful about getting together with other students at this stage, we strongly recommend that you give it a try. The course is designed to be delivered through group discussions (both face to face and online) as well as independent study. If you don't participate in them, you'll be missing out on a central source of support – and missing out on teaching targeted towards writing your assignments.

As an AA100 student, you'll have the option of meeting face to face with groups of fellow students in some or all of the following contexts:

- tutorials run at a local study centre
- day schools involving larger numbers of students
- branch meetings of your local Open University Students' Association (OUSA)
- self-help or informal social meetings arranged among students themselves.

What to expect from an OU tutorial or day school

We've already given you some idea of how your online tutorials are likely to work in Section 2.3, but what about face-to-face or telephone sessions? Students new to the OU quite often expect to listen to a lecture or expect the tutor to guide the group through the course materials for the current week step by step. Neither of these methods would be much good for developing your team-working skills! In AA100 tutorials you should expect:

- to *talk* as well as *listen*, by raising and answering questions and expressing viewpoints
- to *participate actively*, by examining texts, doing activities and sharing experiences
- to work in pairs or small groups on tasks set up by your tutor
- to *debate* on conflicting positions, and encounter widely diverging opinions.

Getting the most out of discussion

Contribute to tutorials

You may feel nervous about speaking up at tutorials, but there are some ground rules you can follow in order to make it easier for you to join in.

- *Prepare in advance* – check for an agenda, and do some relevant reading.
- Identify *questions* that you want answered, and never be afraid to ask the obvious ones.
- Make sure your voice is heard at least once in every tutorial.
- *Listen* to or check through what other students have to say – give them the space to speak.
- *Respond* to other students and encourage them – don't leave this to the tutor.
- Be *brief* and *clear* when you speak or send a message, and check via eye contact or a quick query that people have understood.
- *Ask for clarification* if anyone, including the tutor, says something you don't follow.
- *Build on others' ideas* by summarising, offering information or making links to what you already know.

Talk to your tutor

It's important that you are aware of how and when to contact your tutor as he or she will be a valuable source of support while you study the course. The activity below will help you ensure that you get the most out of contact with your tutor.

	Yes	No
I know how to contact my tutor by email and phone	☐	☐
I know when it's convenient to contact my tutor	☐	☐
I take the initiative by keeping in touch, and asking for help when I need it	☐	☐
I use email for complex questions about the course material so that my tutor has time to think about his/her response	☐	☐
I use the phone when I'm stuck, getting behind or in need of moral support	☐	☐
I know that my tutor may refer me to another source of support at the OU	☐	☐

Use mutual support networks

Discussion with other students, often outside the context of tutorials, can be invaluable for sustaining your motivation and making yourself part of the wider OU community.

- *Introduce yourself* when you first meet people or join online forums. You're not just another student – you're you!

- Keep in touch with other students – they are often the best source of advice.
- Be honest about *problems* you may be having with the course.
- Join student-run discussion forums, which may relate to your course or to other aspects of OU student life.
- Be *supportive*, *constructive* and *open* about yourself and your feelings about OU study.
- When another student asks a question that you can answer, *speak up* and offer some help.
- Work *cooperatively*, and share your discoveries with others.
- *Meet up* with other students in your local area, for self-help study sessions, or trips to galleries and museums.

Be aware of people skills and ‘netiquette’

Discussion with others, whether face to face or online, can sometimes result in misunderstandings. Work through the following checklist to ensure that you are aware of some of the basic techniques for achieving smooth communication. You can find further advice on netiquette in the Open University Computing Guide.

	Yes	No
I am attentive to non-verbal signals, like eye contact and body language	☐	☐
I am able to anticipate gaps in the conversation when I can join in	☐	☐
I am tolerant of silences	☐	☐
I am aware of the danger of dominating discussion and always speaking first	☐	☐
I am a good listener	☐	☐
I am aware of what ‘netiquette’ is	☐	☐
I am ready to respect ideas and opinions that differ from my own	☐	☐
I am careful to check my online messages for language that may upset or offend	☐	☐
I am able to ‘stand back’ from a statement that makes me angry, and pause before reacting	☐	☐
I am prepared to accept a moderator’s judgement about what is appropriate to post in an online discussion forum	☐	☐

2.5 PRODUCTIVE READING

How do you read?

Below is a single paragraph from the first chapter of Book 1. It has been taken out of its explanatory context, so don't worry that you may not yet recognise some of the names it contains. Antony and Cleopatra at least are likely to be familiar, and you'll know who the other figures are soon enough! Read through the paragraph *carefully* and then tackle the activities below it.

We have seen, then, that in general the Roman perspective on Egypt and Cleopatra drew sharp distinctions between the two sides. Rome was seen as manly, austere, disciplined and principled, Egypt as effeminate, reckless, indulgent and debauched. This provided authors such as Dio and Plutarch a context for the bewitchment and ruin of Antony, one in which he was drawn out of his better, Roman self and Egyptianised through the seductive wiles of Cleopatra. In Plutarch's version, Antony's involvement with Cleopatra becomes a sort of parable of how the great can be destroyed by their moral flaws.

(Fear, T. (2008) 'Cleopatra', in Moohan E. (ed.) *Reputations* (AA100 Book 1), Milton Keynes, The Open University, p. 14.)

Activity Without rereading the paragraph, write down in your own words the main point you think it makes, or say that point aloud.

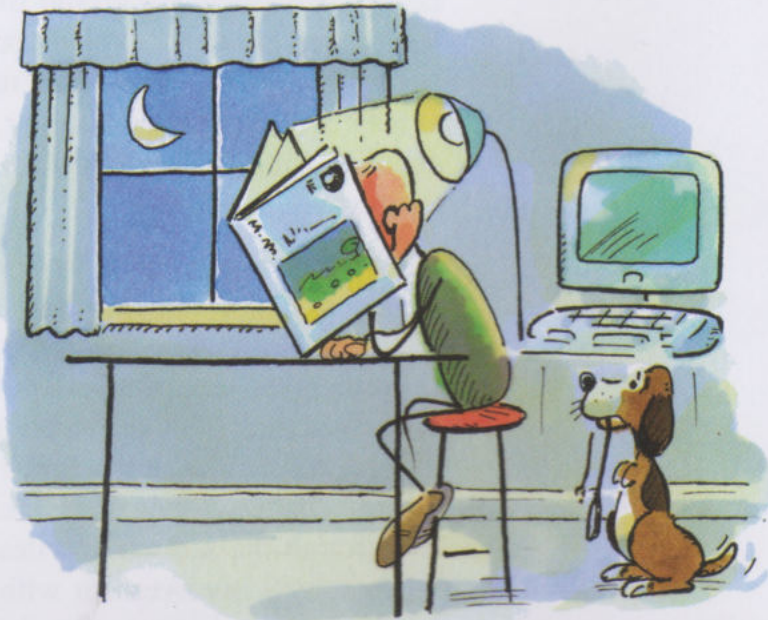
Think about *how* you read this paragraph. Are you reading this book in hard copy or on screen? Did you read it straight through, or were there words or sentences you paused over? How easy was it to obtain a general sense of what the author is saying? Did it matter if 'authors such as Dio and Plutarch' were unknown to you?

You probably got the main point that Egypt and Cleopatra were viewed as corrupting influences on Antony without too much difficulty. Did you also identify *whose* view this was (the Romans')? Possibly you needed to double-check the sentence beginning 'This provided authors...', which is quite complex in structure. And you may have paused over the words 'austere', 'Egyptianised' or 'parable'. Perhaps you used a pencil or the highlighting tool on your computer to mark these words. Whatever your answers to these questions, reading this material carefully means that you have been reading it in an *active* and *focused* way.

Different kinds of reading

This intensive and focused reading method is a skill you'll be able to cultivate as you progress through your studies. It will help you to gain an in-depth understanding of the ideas and information presented in

your course texts – and to process and *use* what you've learned. We'll provide some further practice in focused reading in Sections 2.6 and 2.7 of this book.



At times, however, it may be more efficient to *scan* for an overview of what a chapter or section deals with, or to *skim* a section for specific information. *Scanning* the section from which the paragraph above is taken would tell you that its main focus is on the representation of Cleopatra in Horace's poetry. And *skimming* the previous section would help you to find specific information about Plutarch. The following figures explain some of the advantages and disadvantages of different kinds of reading.

Scan reading

When to do it

- when you need to *identify key points*
- when you want to *select relevant sections* to read in more detail
- when you're behind and need to *catch up* quickly

How to do it

- check subheadings – for general topics and key issues
- check the first sentence or two of each paragraph – for lines of argument or evidence analysed
- read the closing paragraph of each section – for summaries or conclusions

Advantages

- it saves time
- it allows you to decide what to read in a more focused way
- you can jot down key words, and make a note of especially useful pages
- you are interacting with the material, not just following it passively

Disadvantages

- useful examples and evidence can get overlooked
- you may only achieve a general grasp of ideas

Figure 2.4 Scan reading

Focused reading

When to do it

- when you have a good chunk of time
- when your *concentration* level is high
- when you find a section *difficult*
- when you are *analysing* a set extract

How to do it

- read with specific questions in mind (these could be assignment questions)
- note down ideas, thoughts and doubts in the margins, or make summary notes
- identify and highlight the main points the writer is arguing
- reread dense or complex passages several times
- pause between sections, to think over what you've read

Advantages

- you take ownership of the material, organising it in your own mind
- you have a written record of your reading
- you can read critically, challenging the assumptions, arguments or conclusions of the writer
- you have time to look up difficult words and consult additional sources

Disadvantages

- it is time consuming
- distractions and tiredness may make focused reading difficult
- you may be insufficiently selective with your note taking – doing more work than is necessary

Figure 2.5 Focused reading

Skim reading

When to do it

- when you need to *check* names, dates or figures
- when you're *hunting* for key concepts
- when you need *specific information* for an assignment

How to do it

- use the index, if there is one
- run your eye down each page, from top to bottom
- look for bold or italic script and capital letters – they may alert you to items you need

Advantages

- a rapid way of searching text
- you know what you're looking for
- you can colour code your findings

Disadvantages

- it is easier when you have already read the material once
- you may focus on facts and isolated concepts at the expense of the overall argument

Figure 2.6 Skim reading

Hard words and tricky sentences

As we've seen, focused reading allows you to pause and look up unfamiliar words. Let's say you've encountered the word 'parable' in our sample paragraph before, but want to double-check its full meaning in order to be sure of what the author is arguing. You might use any of the following resources:

- the course glossary: this should be your first point of reference
- hard-copy dictionaries: these can be helpful with words which are in everyday use but new to you. They are less useful for looking up specialist terms and concepts

- encyclopedias or companions to particular subjects: these are helpful when you want an explanation as well as a definition
- online dictionaries and encyclopedias: it can take a little longer to identify and find out how to use these, but they are helpful in comparing definitions of complex words and concepts.

To clarify your understanding of the word ‘parable’, therefore, you could take the following steps, starting with the simplest and moving towards the more complex.

- 1 Look the word up in a hard-copy dictionary.
- 2 Go online and check the word in a dictionary which offers straightforward definitions in everyday language – like the *Longman Dictionary of Contemporary English*.
- 3 For more complex definitions, you could try the *Oxford English Dictionary* online provided by the Open University Library, which is accessible from the course website.
- 4 For fuller explanations, you might consult the online encyclopedia *Wikipedia*; but be aware that the collaborative construction of this resource means that the information found there is not always authoritative.

Assistance with evaluating the information you obtain from such sources will be provided via the activities built into AA100. But consulting several definitions of an obscure word should help you to decide which is the clearest and most useful to you – a decision which you can confirm by rechecking the word in the context of the course material.

When you come across sentences which are long and hard to unravel, try the following:

- look at the *context* of the preceding and following sentences
- try *dividing* the sentence up into several simpler statements
- look at the role of *linking words* like ‘this’ or ‘as’, in connecting ideas together.

If you found the sentence in our sample paragraph beginning ‘This provided authors...’ tricky, you might like to go back to it and try some of these techniques, to see if they help.

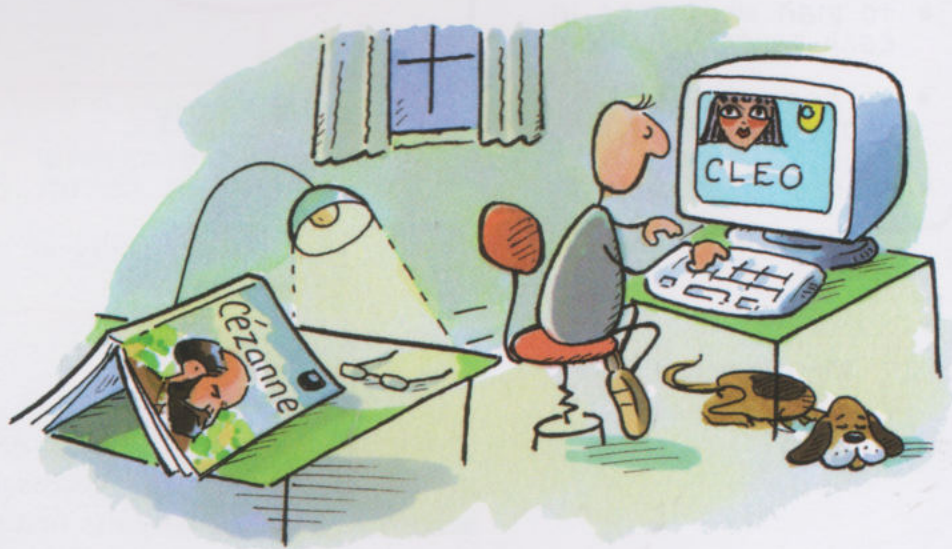
Overcoming reading blocks

Difficulties with vocabulary and sentences are unlikely to be the only obstacles you encounter with reading. As you progress through the wide variety of material in the book chapters, be prepared to find yourself encountering questions like the ones here. Think about how you’d deal with them.

- ‘What happens when I just get stuck?’

- ‘Am I really expected to read absolutely every section of every chapter?’
- ‘What do I do when I get bored and distracted?’
- ‘How do I cope with material that offends me or makes me angry?’

There are no easy solutions to these questions that will work for all students. But be aware that you can: read *selectively* by directing your reading towards your assignments; *break up* reading sessions with other activities like watching a DVD; *skip past* sticking points and ask about them in your next tutorial; and try to *stand back* from material that annoys you. Focused reading means intervening in your own reading process and making decisions which will keep you moving forward.



2.6 PURPOSEFUL NOTE TAKING

What are notes for?

As you've seen in the previous section, different kinds of reading involve different ways of making notes. Pause here for a moment, and ask yourself what *reasons* you might have for writing notes when you're studying an OU course. If it's convenient to jot these reasons down, do that now. Note taking requires you to invest valuable time, so it's important to be clear about what you will *use* your notes for.

Fortunately, perhaps, in AA100 you will not need to revise for any exams, but you are likely to take notes for all of the other reasons presented in Figure 2.7 below. You might choose to make notes in any of the following forms, depending on how you intend to use them. You may already have a sense of your own preferred note taking style, which is fine. The activities which follow encourage you to experiment, but that doesn't mean you need necessarily abandon your

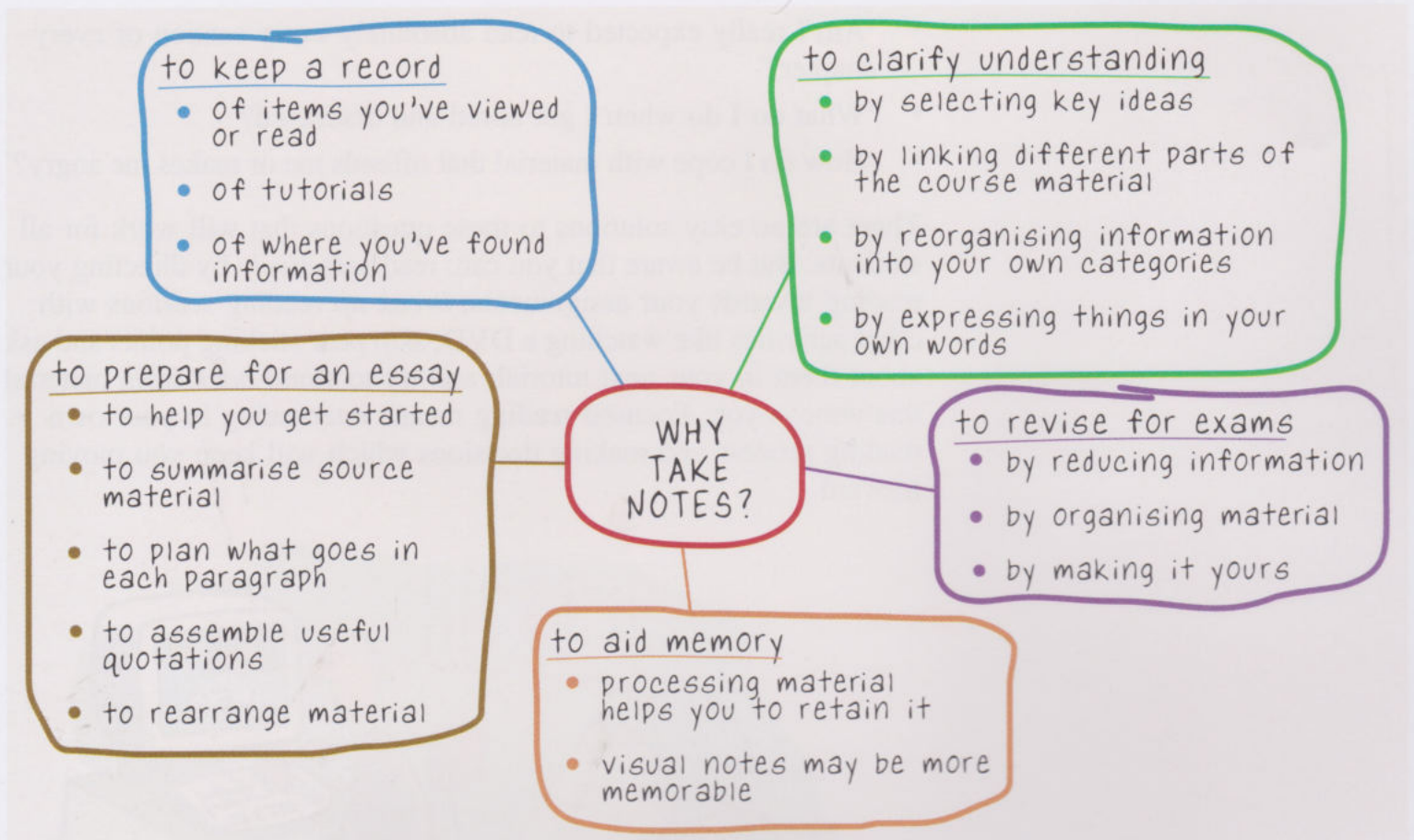


Figure 2.7 Why take notes?

own tried and tested strategies. As a rule of thumb, you should always produce the fewest notes necessary for the task you're trying to achieve – which is why the first step is to identify your *purpose* for note taking. Below we have listed the main note taking methods in order of brevity. Which of these methods, in your view, are best suited to the purposes identified in the diagram above?

- highlighting and/or underlining material in your course books
- marginal annotations on your course books
- numbered or bulleted lists (like this one!)
- short summaries of particular texts, viewpoints or theories, perhaps on index cards or stored on your PC
- schematic diagrams like Figure 2.7 above
- more ambitious spider diagrams or mind maps, perhaps drawn on posters, or with the help of mind mapping software on your PC
- comprehensive notes with thematic headings, questions, quotations and cross-references, possibly organised with the help of the 'outline' function on your computer.

For more information about these methods of note taking, you should consult the resources listed at the end of this part of the book. We'll practise just a selection of them here.

How to take purposeful notes



For a first attempt at note taking, we'd like you to imagine that for an online tutorial activity you've been asked to consider the way in which the Chorus figure introduces us to the main character of Faustus in Christopher Marlowe's play. This is discussed in a section called 'The Morality Play' in Book 1, Chapter 2, which is material you will encounter in Week 3 of the course.

Activity Your aim is to produce a very brief overview – in no more than 50 words – of how the Chorus represents Faustus. This, therefore, is an exercise in producing *summary* notes: the kind of thing you could build into a short message to your tutorial forum, for example. Read through the section called 'The Morality Play' now, and try to summarise the key aspects of the Chorus's assessment of Faustus. Don't attempt to write your summary in tidy sentences – just jot down the main points as you find them.

Your own notes will include some of the ideas we've covered below, but almost certainly not all of them. And it's likely that you've spotted some points that we missed out. Don't worry about this: what's important at this stage is to think about the *process* of note taking, and to remember that your notes are for *you*, not for anyone else.

Figure 2.8 (below) is our attempt at a summary.

Did you find that the summarising process became easier as you read through the material on the Prologue, and that you were able to speed up as you went along? If so, that was probably because you started to pick up on *cues* as to where to look for the most useful information; at the ends of paragraphs for example. Perhaps you found you were increasingly able to get the main points by scan reading rather than working through the material sentence by sentence. And you may have spotted that key phrases in the extract from Marlowe's play are picked up and repeated in the discussion of that extract.

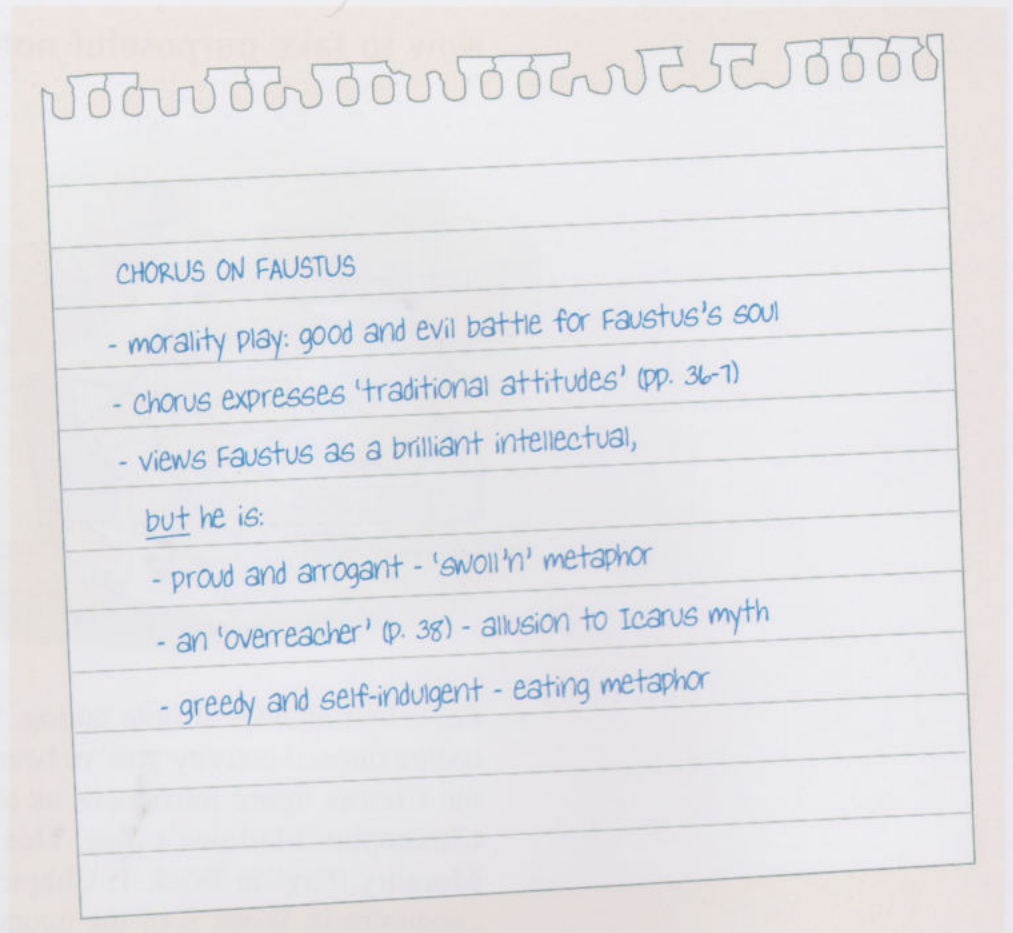


Figure 2.8 Summary notes

Using cues like these to help you summarise a piece of written text isn't some kind of cheeky shortcut which avoids the need to read properly. As you'll see from the activity which follows, when you are confronted with really complex and demanding material, in-depth reading and more thorough forms of note taking may well become essential for your understanding. But in contexts outside the OU, you will often find yourself required to work rapidly through a document and extract the main points from it, sometimes under pressure from the stringent deadlines imposed by the workplace. Producing quick summary notes is a skill that is highly valued by employers in many sectors.

More detailed forms of note taking

We're going to invite you to practise some other note taking methods by working on a more difficult extract. This is taken from Chapter 3 of Book 1, which introduces you to the work of the artist Cézanne. You will need to set aside at least a couple of hours for this activity, and you may wish to tackle it during Week 4 when you are working on this chapter. Turn to Section 3.8 ('A Still Life and its Value') of the chapter. In this case, you'll be experimenting with various types of

notes for the purpose of *clarifying your understanding*, so don't be discouraged if the material seems complicated at first. We'll be tackling the task in a series of numbered stages.

Stage 1

Start by reading slowly through the section, making the briefest form of notes on the book itself as you proceed. Try to abandon inhibitions you may have about writing on books: your OU course texts are designed to be working documents, not beautiful pieces of art! Underline or highlight statements which seem important, but do this sparingly. Make brief notes in the margins where you spot a key point or a phrase you don't understand. Figure 2.9 shows what a small part of Section 3.8 of the chapter might look like using this method. Your own notes are unlikely to be exactly the same as these.

In working through this discussion of still-life paintings yourself, you've probably realised how these methods of note taking help you to clarify the really important points in the author's *argument*. The underlining we've used here is intended to distinguish such points of argument from the other kinds of information provided by the author, Charles Harrison. Details about the composition of Cézanne's *Still Life, Curtain, Jug and Compotier*, about Chardin's paintings or about Rilke's reaction to Cézanne's work, function as *evidence* in support of the main arguments. You'll come to appreciate how crucial this combination of evidence and argument is for academic writing as you begin to develop your own written work for the course.

Stage 2

Now attempt something more ambitious by trying to produce a spider diagram which gives an overview of the section on 'A Still Life and its Value'. Put the main subject of this section, Cézanne's *Still Life, Curtain, Jug and Compotier*, at the centre of the page, as the 'body' of the spider. Then add 'legs' around it, each with a key point attached. Figure 2.10 is one version of how the spider diagram might develop.

You can see how this method of note taking enables you to reorganise the author's material under your own headings, and thus to start working with it more actively. Notice how we've cited exact phrases from the chapter in quotation marks. If you were working on an assignment question which asked you to relate the form of this painting to its meaning, you would be able to link elements in the 'composition' and 'spectator' areas to ideas in the 'values' and 'genre' areas. Diagrams like this can play a useful role in planning your own written work, as well as in summarising the work of other writers.

different kinds
of appeal:

1. to the senses
(composition)
2. to philosophical
reflection (ideas)

ideas of either
opulence OR simplicity
in still-life painting

still-life genre can
express a 'way
of life'

not a symbolic reading??

this leads us to look
at composition
and technique

values of individuality
and relationship

not sure what
this means

check at next
tutorial or on
the forum

My point is that for all the appeal that still-life paintings may have as apparently straightforward pictures, that appeal has traditionally been supplemented by a certain complexity in the responses that the works invite. On the one hand, they mount a determined appeal to the senses – an appeal sustained by conspicuous displays of artistic virtuosity in the representation of complex three-dimensional forms, of subtle surface textures, and of demanding effects of transparency and reflection. On the other hand, they may suggest religious and philosophical reflection on the brevity of life and on the emptiness of worldly achievements and material possessions. The appeal is generally no less seductive where the objects depicted are suggestive of mortality. If there are some still-life paintings that offer their spectators images of themselves as consumers of opulent banquets, these are balanced by others that encourage us to admit the simpler priorities of the austere kitchen. The works reproduced in Plates 1.3.28 and 1.3.29 were both painted by Jean-Siméon Chardin, the most accomplished French still-life painter of the eighteenth century, whose work Cézanne certainly knew well. look up if time?

If, as I believe, paintings have the potential to offer us different kinds of imaginative experience and identification, then we might say that what largely characterises the genre of still life is its playing on differences of way of life – differences, that's to say, in the way one's life may be lived. With this view in mind I return to Plate 1.3.1, Cézanne's *Still Life, Curtain, Jug and Compotier*. I don't mean to suggest that the elements represented should be read as symbols in quite the way that a skull may signify death. Nor does the picture appear to *stage* a way of life other than the one from which the painting itself must have emerged. Rather, the very lack of potential for symbolic reading requires us to concentrate the more closely on the distinctive qualities of the composition and technique. However intense this concentration, I don't believe that it is likely to yield the kind of moralistic reading that a painting such as Steenwyck's enables. But my own feeling is that the more I focus on the way the individual fruits are represented in Cézanne's painting, and on the ways in which they are related one to another, the more it seems that individuality and relationship are here being given substance as values in themselves – or at least as values in some larger sense than can be restricted to a world of apples and pears and lemons.

If this seems a slightly far-fetched idea, the way to test it is try to find words for the properties of the objects as they are painted, and for the relationships between them as established by the artist. Unless we simply resort to an alien arty jargon, in the process of trying to describe such effects and relations we tend inevitably to set up associations with a wider world in which the words we use have a more customary meaning and value. Rilke found himself writing of the 'good conscience' and 'simple truthfulness' of Cézanne's paintings, and felt 'educated' by them. For my part, I find it hard to describe the

elements in painting
connect like groups
of people connect

painting as a model
for a new way of life
in society
↓
and even politics?

financial value
separate from kinds
of value discussed above

way in which the elements in this particular still life are arranged without resorting to the kinds of term that might be applied to a grouping of people in some kind of social world. I think of the differences of meaning between keeping one's distance and allowing a person their own space, or between edging up and making contact. The world I'm led to imagine is one in which various individuals might be gathered together in a complex harmony without compromising their different values. What I am saying, I think, is that the painting *feels* like a kind of model or metaphor for the way of life such a social world might permit. The art historian Paul Smith has gone further and suggested that 'seeing and interpreting Cézanne involves a challenge to our politics' (Smith, 1996, p. 75).

It seems fair to say that a painting with potential of this order must indeed be a quite special kind of object. Whether that makes it possibly worth \$60.5 million is quite another matter. For most of us the relevant calculations remain entirely unreal. We can probably in any case assume that it was first and foremost the still life's status as a kind of compact gilt-edged security that led to its inflated price. Ironically, security of the relevant kind tends to be associated with more or less unchallenged political conditions. But it is a possibly consoling thought that a high proportion of works accorded these kinds of financial value tend to end up in museums, where members of the public can visit them, get to know them and learn to derive pleasure from their company. Of the works by Cézanne illustrated in connection with this chapter, only a minority remain in private hands.

3.9 SCHOLARS AND OWNERS

If it seems strange that Cézanne's work might involve some form of challenge to one's politics, it would perhaps not have seemed so at the time when he was embarking on his career as a painter. In France from the 1860s to the 1880s, substantial disagreements occurred between different factions concerning the virtues of the work of Manet and the Impressionists, and particularly of the work of Cézanne. Where such prolonged and violent controversies are provoked, there is always likely to be more at stake than simple differences of taste. At moments such as these, disagreements on artistic matters tend actually to betray much wider divisions between the value systems that define the social order. This point had been forcefully made by the critic Jules-Antoine Castagnary, writing a review of the Salon exhibition of 1863:

The purpose of painting is to express, according to the means at its disposal, the society that produces it ... Painting is not an abstract concept, raised above history, alien to human vicissitudes, to the revolutions in morals and notions; it is part of social consciousness, a fragment of the mirror in which each

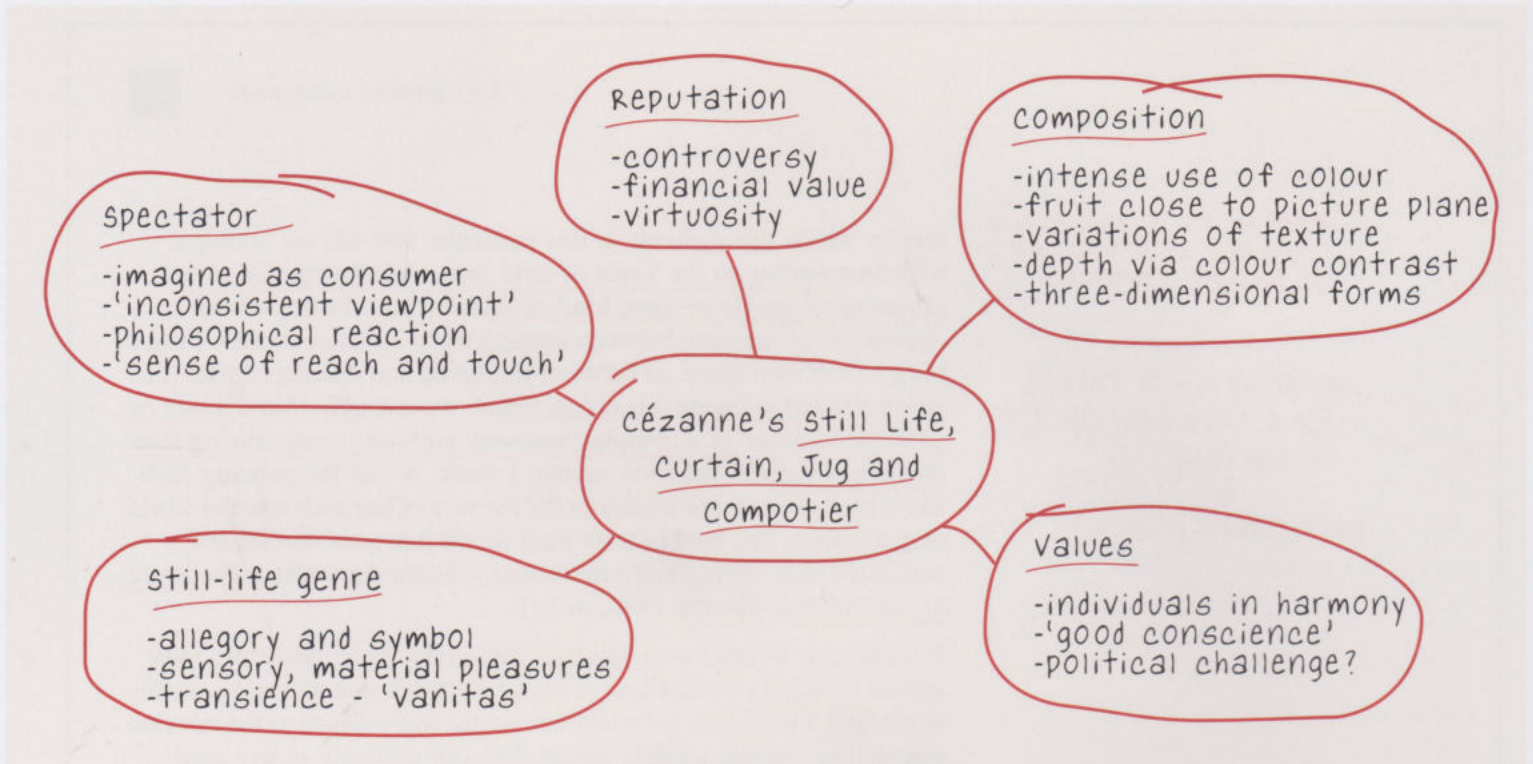


Figure 2.10 Spider diagram

Stage 3

You would normally progress to a detailed form of note taking only if you were preparing an assignment on Cézanne's work. And we suggest that you don't expend further time on this section of the course material unless you've been asked to write on Cézanne this year. If that is the case, you might like to try making more comprehensive, thematic notes on Sections 3.8 and 3.9 of the Cézanne chapter. Or you can use the model below for making notes on another section of Book 1. Figure 2.11 shows an example of how detailed notes on a section may appear.

Whichever method of note taking you adopt for the task in hand, remember that notes, like study plans, are just a means to an end. Make sure you are clear about your reason for taking notes – otherwise you may not need them!

2.7 TACKLING ANALYSIS**What is analysis?**

The techniques we've illustrated in the previous two sections should help you to unpack and make sense of the chapters as you work through them. Assuming you've started that work, you will have already noticed that Chapters 1 and 2 of Book 1 invite you at several points to pause, read and *analyse* a short Roman document, or an extract from Marlowe's *Doctor Faustus*. Analysis in the Arts and

AA100 Book 1, Chapter 3, Cézanne, sections 3.8 and 3.9

Cézanne's Still Life, Curtain, Jug and Compotier (SLCJC) ~ how can a picture of apples and pears convey values?

1. COMPOSITION

- intense colour arranged horizontally
- viewpoint is odd ~ distorted forms seem to push out towards viewer (apple, pyramid)
- colour contrast (orange in front of apple) used to give sense of modelling and depth ~ feels as if we can touch the orange. Same effect in Cézanne's Bathers.

2. MEANING IN STILL-LIFE GENRE

allegories ~ objects have symbolic meanings

- a) 'philosophical reflection on human mortality and on the transience of sensory pleasures' (p. 79) ~ example of vanitas (vanities of life): contains skull, watch, empty shell ~ moralistic values
- b) or still life can celebrate possessions and senses ~ hedonistic values. Example of porcelain bowl but fruit can still decay, so idea of transience is still there

KEY ARGUMENT: still life paintings can appeal to both senses and philosophical ideas.

3. AUTHOR'S ARGUMENT (HARRISON) ABOUT SLCJC

- SLCJC doesn't convey values in a symbolic way ~ no moralistic values
- composition and technique are what attract our attention
- 'individuality and relationship are here being given substance as values in themselves' (p. 80)
- the values in SLCJC are like values involved in human relationships ~ harmony, individuality, difference
- so the painting is a kind of model for a social way of life: individuals relating in harmony: could be a political model (Smith)

4. CONCLUSION - POLITICAL VALUES IN CÉZANNE'S WORK

conflict of values within one social class ~ the bourgeoisie (Baudelaire): scholars versus owners

- a) scholars: heredity, education, culture (see p. 82) ~ appreciate paintings for aesthetic values
- b) owners: industry, property, money ~ appreciate paintings as commodities, for market values

KEY ARGUMENT: Cézanne's modernist avant-garde art attached emotions to forms to demonstrate 'the priority of aesthetic values over the material and the commercial.' (p. 83). Hence C's reputation as 'artist's artist'.

Figure 2.11 Detailed notes

Humanities is a special kind of scrutiny which involves not only making sense of *what* a text says or conveys, but also attending to *how* it says or conveys it. Analysing a text (which might be verbal, visual or aural) will enable you to reach your own interpretation of its meaning and values, an interpretation based on the ‘hard evidence’ of both the form and the content of the text itself. Given that this process is so fundamental to Arts and Humanities subjects, you won’t be surprised to find that more than one of your assignments for this course requires you to analyse a specific text.

In the next section of the book, we’re going to take you through an analysis of a poetic text: part of a famous evocation of Cleopatra, written by Shakespeare.

Doing analysis

Read this extract from William Shakespeare’s play *Antony and Cleopatra*. Bear in mind that Shakespeare completed this play in 1607 – and that his language, like Marlowe’s, might at first seem unfamiliar and difficult. Try not to let this discourage you: studying *The Arts Past and Present* will increase your confidence in working with the language of the past. The character Enobarbus speaks these lines in response to other characters who have speculated whether ‘reports’ of what Cleopatra is like are accurate.

The barge she sat in, like a burnished throne
 Burned on the water. The poop was beaten gold;
 Purple the sails, and so perfumèd that
 The winds were love-sick with them. The oars were silver,
 Which to the tune of flutes kept stroke, and made
 The water which they beat to follow faster,
 As amorous of their strokes. For her own person,
 It beggared all description. She did lie
 In her pavilion – cloth of gold, of tissue –
 O’er-picturing that Venus where we see
 The fancy outwork nature.

(Shakespeare, W. (1997 [1607]), ‘Antony and Cleopatra’, in
 Greenblatt, S. et al. (eds) *The Norton Shakespeare*, London,
 Norton, Act 2, Scene 2, lines 197–207.)

- Activity** After reading the passage from *Antony and Cleopatra* make some notes on the following questions.
- 1 What main impressions of Cleopatra do these lines convey? You might like to try and sum up these impressions with three adjectives.
 - 2 What seems to you to *stand out* in this piece of writing? Are there any aspects of the *way* it is written which immediately attract your attention?
 - 3 Read the lines out loud to yourself, or get a cooperative friend or family member to read them out to you. Without worrying too much about the meaning of the lines, listen for the *sounds* the words make.

- Are they delivered fast or slowly, and are there any pauses?
 - Can you hear any patterns or any sounds repeated?
 - Do any particular words seem to be emphasised?
- 4 Try rewording the last few lines of the extract (from 'She did lie') into ordinary language – a process known as paraphrasing. What do you think the reference to Venus means?
 - 5 Why do you think Enobarbus starts out by describing Cleopatra's barge, rather than the woman herself?
 - 6 What *values* does Enobarbus associate with Cleopatra?

It's likely that you won't have found answers for all of these questions, and that examining Shakespeare's words in some detail will have generated other questions in your mind. Before proceeding any further with the extract itself, reflect briefly on the *kinds* of questions that have been posed above.

One or two of them, like the questions about repeated sounds and pauses, have *objective* answers which most readers would be likely to agree on. Other questions, like the first one, don't have single 'right' answers – and your response to them will depend in part, though not wholly, on your *subjective* reaction to the text. Analysis in the Arts and Humanities often calls for a skilful blend of these two kinds of response: typically, you will be searching for objective evidence which might account for your subjective reactions.

Maybe you've already spotted that the questions we've posed are designed to lead you through several stages of a full analysis.

- Any encounter with a new text – whether a poem, a painting or a piece of music – will generate a *first impression*. Keep a record of this. Your impressions may change on closer analysis, and that change itself might be interesting to discuss. Question 1 above is asking for your first impression of how the text portrays Cleopatra.
- The next thing you're invited to consider, in questions 2 and 3, is the *form* of the text. In the case of poetic language, this form involves the patterned arrangement of words on the page, an arrangement which may emerge more clearly when the poem is heard. If you were analysing the form of a painting, you'd be looking at the arrangement of shapes on the canvas.
- Questions 4 and 5 move you on from form towards *interpretation* and *meaning*. The main aim of a successful analysis is to show how features of form generate that meaning, as we'll see below.
- And the final question asks you about the *values* expressed in the text. If you have worked through the note taking activities on Cézanne and still life in the preceding section, you'll remember how the values expressed in that painting were identified and were associated with the arrangement of the objects pictured.

- An additional question such as ‘How does Enobarbus’s view of Cleopatra differ from other views of her you’ve encountered?’ would take you out of the text itself towards *context* – a context you will be familiar with if you’ve read Chapter 1 of Book 1.

How did you get on with the initial task of finding three adjectives to sum up the impressions of Cleopatra conveyed in the extract? This evocation of her is rich in every sense of the word, isn’t it? Possibly you came up with one or more of the following:

- **wealthy** – you might have noted the repetition of the word ‘gold’
- **desirable** – perhaps you spotted the words ‘love-sick’ and ‘amorous’
- **powerful** – the insistence of the ‘b’ sound in the first two lines conveys a sense of strength and energy; and the image of the ‘burnished throne’ also suggests power
- **sensual** – you probably noticed the references to perfume, colour and music.

As we stressed earlier, there is no one ‘right’ impression to be gained of Cleopatra from this highly wrought account of her. You’ll see though how all the impressions listed above can be *supported* via the evidence of the text itself. You might want to return to your own list at this point, and check for evidence that could be used to back up your three chosen adjectives. Figure 2.12 is our attempt at responding to the remaining questions, in note form.

Evidence and argument

On the basis of these notes, we should be able to assemble an *interpretation* of the extract as a whole, drawing on our analytic findings. A 200-word version of the interpretation might read something like Figure 2.13 below.

Admittedly, the interpretation is in fact 202 words, and putting them together was hard work. You’ll see that lots of the details in the notes have had to be left out, particularly the idea about Venus which seemed just too complicated to get across in a piece of this length. In your assessed work for *The Arts Past and Present* you won’t be marked down for exceeding or falling short of the prescribed word limit by up to 10 per cent; but meeting the target length is a skill for which you’ll be rewarded. And being *selective* about what you include is vital for successful analysis.

In this analysis, it should be clear to you how aspects of the text’s *form* have been related to its *meaning*. And it should be clear too how the *evidence* of Shakespeare’s text is cited in support of the *argument* about how Cleopatra is portrayed. Words from the text are quoted, and details about effects of sound and pace are specified. It’s this combination of evidence and argument that should make your overall interpretation convincing.

2. WHAT STANDS OUT?

- colours: gold, purple, silver
- a very long first sentence
- elements: fire, water, wind
- the word 'beggared' contrasts with almost everything else in the extract

3. LISTENING FOR:

a) pace and pauses

- starts slowly, and then gradually speeds up; slows again at end
- long pause after the word 'strokes', and a shorter one after 'description'

b) sound patterns

- repeated 'b' sounds in first two lines
- 'purple' and 'perfumed' almost seem to rhyme
- returns to 'b' and 'p' sounds towards the end

c) emphasised words

- burned; purple; faster; amorous; beggared; o'er-picturing

4. PARAPHRASE

(difficult!) she was lying under a shelter, which was made of golden cloth. she looked like (even more impressive than?) that picture of venus, where the picture seems to outdo real life.

5. WHY DESCRIBE THE BARGE, RATHER THAN CLEOPATRA?

Because Enobarbus is trying to convey that Cleopatra is beyond description - that words will not do justice to her?

6. VALUES ASSOCIATED WITH CLEOPATRA

- an ability to inspire love: even the winds and water are love-struck
- she is associated with wealth and power
- she seems larger than life, exaggerated, almost unreal?

Figure 2.12 Notes on questions about *Antony and Cleopatra*

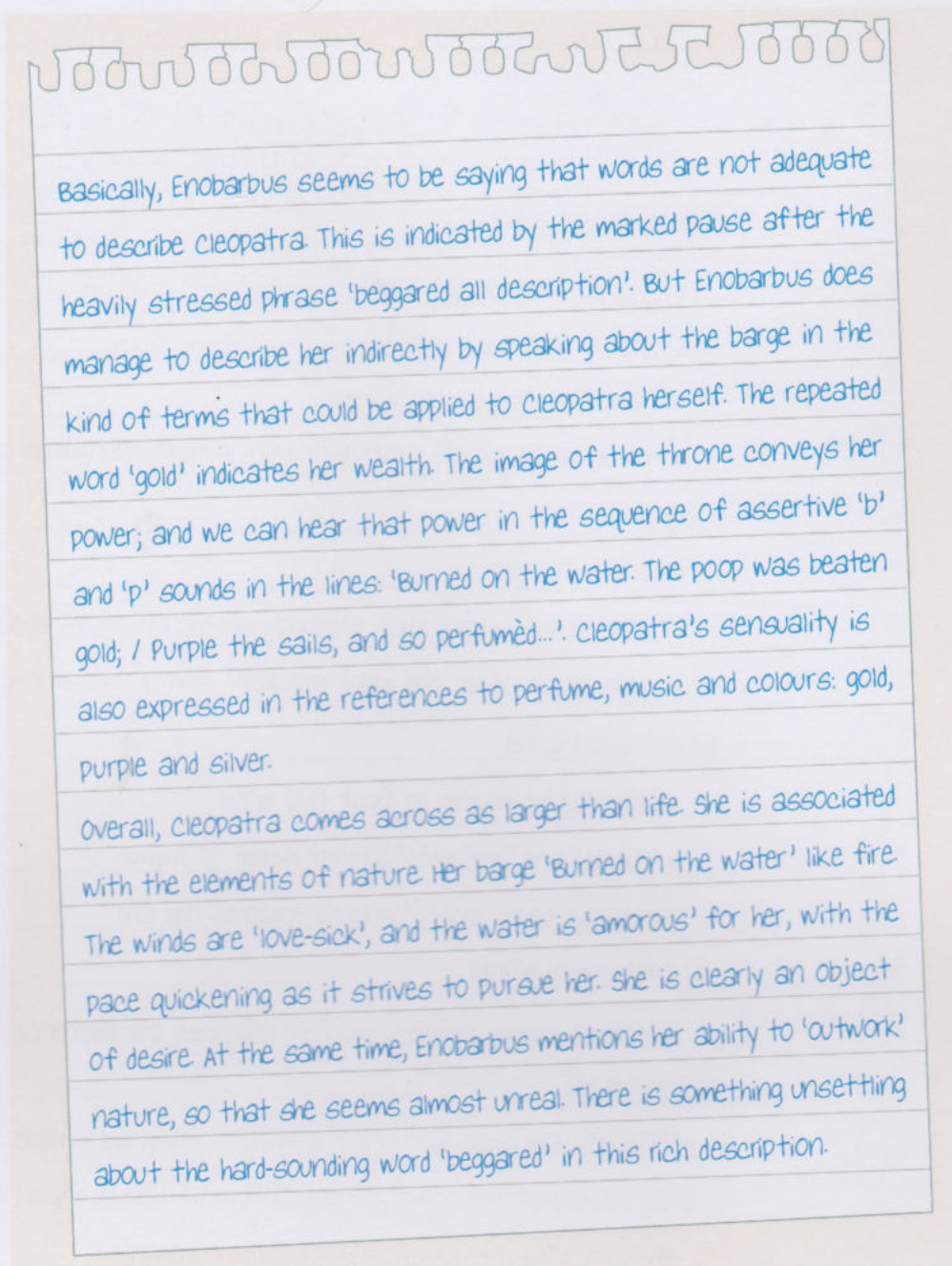


Figure 2.13 Interpretation of passage from *Antony and Cleopatra*

Moving beyond analysis

Analysis is just one of several approaches to study that you'll encounter as you progress along an Arts and Humanities pathway. We've given it a lot of attention here because it figures heavily in the opening chapters of Book 1. But as the course proceeds, you'll be given opportunities to *debate*, to *apply theories*, to *research* your own material and to *judge the effectiveness* of other writers' arguments. Your tutorials will help you to develop your skills in all of these processes. They are also discussed in more detail in the two study skills books we recommend to you in the last section of this part of the book.

2.8 WORKING AT YOUR OWN WRITING

If you've attempted some of the activities in the earlier sections of this book, you will have already produced pieces of informal writing for your own use: notes, lists, work plans and possibly entries in a study diary. For the assignments which are marked by your tutor, your writing will need to develop into a more formal style: your work for *The Arts Past and Present* will be assessed not just for its content, but also for the way in which it is *expressed* and *presented*.

As you progress through the course, you'll work towards producing full-length essays, and you can find some examples and extensive discussion of student essays in Chapter 7 of *The Arts Good Study Guide*. But here we're going to work on assembling and structuring a shorter piece of writing, based on the 'Doing analysis' activity in Section 2.7. Ideally, you should work through that activity before moving on to the material that follows, so that you have some notes of your own on which to base your writing sample.

Activity Imagine that you have been asked to respond in 200 words to the following question: *How does the language and poetic form of this extract from Enobarbus's speech contribute to your impressions of Cleopatra?* Using the notes you've made, write out your own answer to this question, in two paragraphs. Take the time to make your piece of writing as good as you can. If possible, type it up, so that you can move words and sentences around on screen.

Figure 2.14 is an example of a response to this question. Go through this piece and highlight any areas where the writing feels awkward, noting features which you think could be improved. How does it compare with your own attempt?

These paragraphs contain some perceptive analytic insights. The writer has picked up on several relevant features of language and form: sound patterns, repetitions, changes of pace and the role of the elements of nature. Evidence from the extract has been quoted in support of the argument, and a clear focus on the key issue of 'impressions of Cleopatra' is achieved. The idea of her appearing 'like a show on stage' is an original and productive one. If this was written and marked during the first ten weeks of AA100, it would be awarded a good score of around 73 per cent. For an indication of what this mark means, check the explanation of the marking criteria in your AA100 Assignment Booklet.

You probably spotted some problems though with both the expression and the organisation of this short piece of writing. It is in fact 208 words in length, but that doesn't matter. We've already established that exceeding or falling short of the specified word count by a 10 per cent margin is acceptable in work for AA100. What's more important here is that some of the sentences need reworking, and the *structure* of each of the paragraphs could be improved. We make some suggestions about how this might be done below.

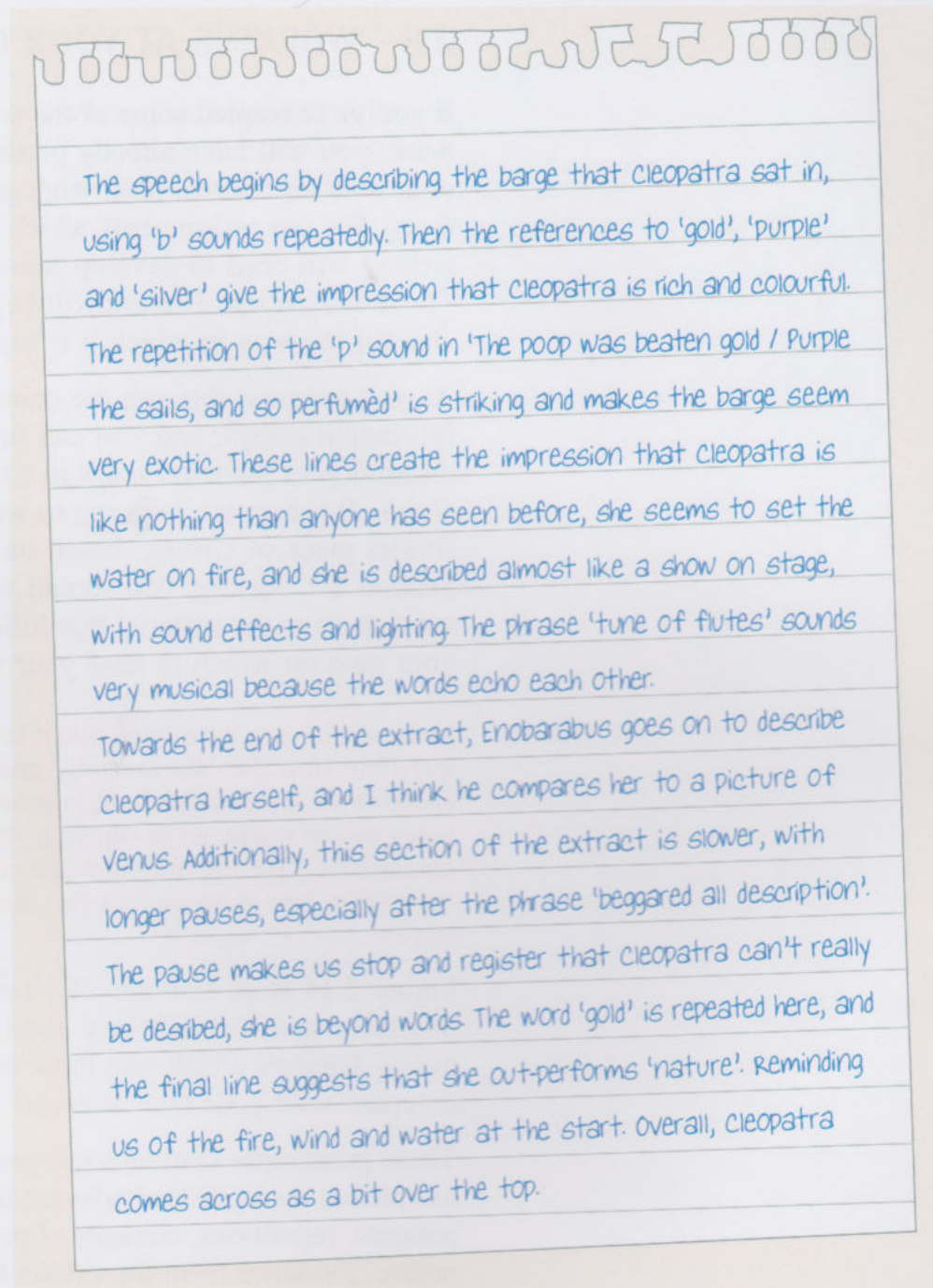


Figure 2.14 Reponse to question on Enobarbus's speech

Sentences, punctuation and spelling

Even the most experienced writers make spelling mistakes, and your AA100 assignments won't be penalised for the occasional slip. The spell checker on your computer provides the first step towards tackling this aspect of your writing, and in this case would sort out the misspelling of 'described' in the second paragraph. Spell checkers are less likely to correct *names* for you, however, like 'Enobarbus' here, and will not pick up the mistyped 'than' for 'that' in the first paragraph. So you should always re-correct your work *after* you've spell-checked it.

Grammar checkers are even less reliable, but would pick up ‘Reminding us of the fire, wind and water at the start.’ as a fragment or incomplete sentence. It is best to clarify your own understanding of what constitutes a well-structured sentence, and to check your sentences against a set of ground rules like the following.

Checking sentences

- Make sure that every sentence has a *main verb*. ‘The phrase “tune of flutes” *sounds* very musical...’; ‘This *reminds* us of the fire...’.
- Vary the length of your sentences but, if in doubt, keep them *short*. Writing long sentences with lots of commas in them, like the one about the show on stage above, is often a sign that you’re trying to deal with too many ideas at once. Try splitting them up into separate sentences.
- Use *linking words* to connect each sentence to the next. You may have spotted that too many of the sentences in our sample piece of writing begin with the word ‘The’. Where linking words like ‘These’ or ‘Additionally’ are used at the start of sentences, the ideas lead into each other in a more connected way.
- Avoid *popular expressions*, like ‘over the top’ in the closing sentence. A more formal expression like ‘larger than life’ would be appropriate here.
- Keep your *verb tenses* consistent. This is achieved in our sample piece by the use of the present tense throughout.
- Read sentences *out loud* to check whether they sound complete, and whether you have used punctuation to signal pauses and divisions into parts.

Paragraph structure

Perhaps you noticed that the writer of our sample piece has organised the material by following the order of the text being analysed: starting with the first line and working through to the end. This provides a logical structure for a sequence of observations, but is not necessarily the best way of organising paragraphs around a developing *argument* about impressions of Cleopatra. Can you see that the first paragraph ends rather awkwardly? And that some observations like ‘using “b” sounds repeatedly’ and ‘The word “gold” is repeated here’ don’t really lead anywhere? The important role of the elements of nature also seems to be introduced as an afterthought, and isn’t explained very clearly.

The ideas in these paragraphs would benefit from some *restructuring*. If you have the opportunity, you might like to get together with some other AA100 students and try rewriting the piece, taking into account the suggestions below.

Checking paragraphs

- Organise each paragraph around a *central idea or theme*, which should be introduced in the first sentence of the paragraph. In our example the second paragraph has no clear focus. Perhaps its unifying theme should be the elements of nature?
- Check that every sentence within a paragraph *relates* in some way to its main idea or theme.
- Each paragraph should contain a line of *argument*, examples or *evidence* in support of that argument and some *analysis* of the evidence.
- Ensure that the *final sentence* of each paragraph provides a mini conclusion, so that the reader is clear about the point that the line of argument has generated. The first paragraph in our example lacks a mini conclusion.
- Use the final sentences of paragraphs to *refer back to the question* that was originally posed. The last sentence in our example does achieve this, if not very elegantly.
- Identify a *point of connection* between the last sentence of each paragraph and the first sentence of the one which follows it.

Approaching an assignment

For many students, the biggest problem with writing is getting started. To help you get past the obstacle of the blank page or screen, the following seven-step procedure is often recommended. Notice that you shouldn't embark on the formal piece of writing itself until you reach step five of this procedure. Some students find though that it's best just to get writing quickly on a computer, and to focus on structuring the piece and importing evidence during a process of detailed redrafting and editing. Try both methods and use the approach that works best for *you*.

- 1 Clarify the task by carefully examining the question and any related notes.
- 2 Use your initial ideas to produce a plan of action: what do you need to find out?
- 3 Gather and record the information you need from the course materials.
- 4 Write out a more detailed plan, with paragraph headings and notes of the examples you intend to use. This is the stage at which you really think through what your main argument will be.
- 5 Write your first draft.
- 6 Edit and improve your first draft – this is likely to take significant time.
- 7 Proofread your final draft for accuracy and correct presentation, including your references and bibliography.

Using feedback to improve your writing

An essential source of help with your writing technique will be your tutor's feedback on your assignments. When you get your marked work back, naturally your grade (a mark out of 100) will be the first thing you look at. What that grade means is explained in your Assignment Booklet. Be realistic about what you should expect at the start of your study career: grades of more than 80 per cent are quite unusual in Arts and Humanities courses. At this stage, the exact scores you achieve are much less important than the advice your tutor gives you about how to improve your work. Try to set up a routine for *reflecting* and *acting* on your tutor's feedback when it arrives. This routine could be:

- 1 Look at the grade, register how you feel about it, and make a brief note of those feelings.
- 2 Schedule a later time slot for reading through your tutor's comments.
- 3 Read the comments carefully; they will include a mix of clarifications, further ideas and suggested tactics for improving your writing – view them as *teaching*, not criticism.
- 4 Make a record of *three specific points* you can act on in your next piece of written work.
- 5 File the assignment somewhere you can retrieve it later, so that you can look back and see how much progress you've made.

It's inevitable that as you progress from one OU course to the next, there will be times when your marks astound and delight you, and others when they knock you back. Accept these reactions, get beyond them, and *use* your tutor's feedback as a resource for working at your writing.

2.9 ACKNOWLEDGING OTHER PEOPLE'S WORK

Imagine you're about to tackle an assignment question on Christopher Marlowe's play *Doctor Faustus*, the subject of Chapter 2 in Book 1. A checklist of the source materials you could use in preparing this assignment might include:

- the Longman edition of the play itself, edited by John O'Connor
- Anita Pacheco's chapter on *Doctor Faustus* in Book 1
- the BBC audio production of the play, directed by Nadia Molinari (on the Audio CD)
- the entry on Marlowe, written by Charles Nicholl, in the *Oxford Dictionary of National Biography*, available online via the Open University Library website
- messages about the play posted by other students in an online forum
- you might do an internet search and find the Sparknotes website on *Doctor Faustus*.

Other people's work has, of course, gone into producing each of these items, and in your own writing it is essential that you *acknowledge* that work by clearly identifying the sources you have used – whether for your direct evidence, or to inform your broader ideas. For your work in AA100 and other OU courses, this acknowledgement will appear in the form of *references* within the body of your writing, and a list of all the items you have used at the end of it, called a *bibliography*. We demonstrate how to present both of these below.

Why bother with referencing?

There are several important reasons for providing references to your sources.

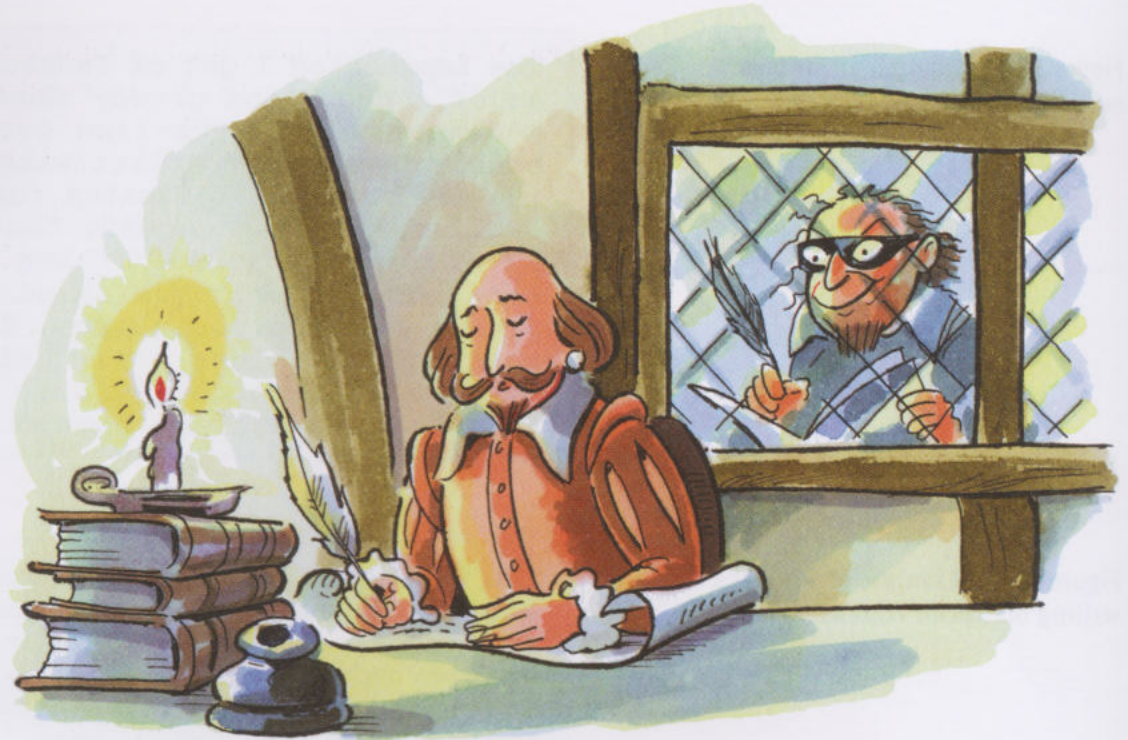
- 1 Recognising and acknowledging the work that other people have done is a courtesy – a way of publicly ‘thanking’ them for your use of their words or ideas.
- 2 Identifying your sources helps the reader to find the original text, recording or web page, in order to check it themselves if they wish.
- 3 Your writing will appear more convincing if it is clear where your information has come from; referencing demonstrates that you have checked your facts.
- 4 If you provide references, the reader will be confident that you are not trying to disguise another person's work as your own. This form of disguise is called *plagiarism*.

What is plagiarism?

Plagiarism is the use of other people's work without acknowledgement. This might involve:

- using other people's ideas, theories, arguments or analyses (including those of other students) without saying who produced them
- word-for-word borrowing from your course books, television programmes, magazine articles, online messages or any other source
- cutting and pasting unattributed material from websites into your assignments
- paraphrasing or rewording material from your sources, without identifying where that material comes from
- producing assignments in collusion with other students so that you submit pieces which contain identical material. Your assessed work for AA100 must always be your *own* independent work.

Your writing is likely to be penalised for any of these forms of plagiarism, and so you need to feel confident that you can avoid them. The OU's full policy on plagiarism can be found on the University



website. The majority of plagiarism is *unintentional*, and the activity below should help you to see how it can happen.

Detecting plagiarism

For ease of reference, a paragraph from Anita Pacheco's chapter on *Doctor Faustus* is printed below, followed by four examples of students' writing which draw on this paragraph. Have a look at the examples, and identify those which in your opinion include plagiarism. How can you tell?

So, by looking closely at the language of the Prologue, we can see more clearly what the Chorus is saying about Faustus – that it associates his intellectual ambition with an immoderate appetite, with an inflated sense of his own value, and with a dangerous, Icarus-like overreaching that brings him into conflict with the Christian God. So even though the Prologue praises Faustus for his intellectual brilliance, it also insists that this brilliance is not an unqualified good; if it pushes past certain boundaries, it becomes sinful and provokes divine punishment. The Prologue tells us, in short, that the play's protagonist lives in a Christian universe that places limits on the pursuit of knowledge.

(Pacheco, A. (2008) 'Christopher Marlowe, *Doctor Faustus*' in Moohan, E. (ed.) *Reputations* (AA100 Book 1), Milton Keynes, The Open University, pp. 38–9.)

No doubt you spotted that the first piece is a straightforward example of plagiarism. It contains several phrases copied word for word from Pacheco's paragraph without attribution. And even a reader unfamiliar

Figure 2.15 Example of student's writing on *Doctor Faustus* (1)

The impression I get of Faustus from the Prologue is of a proud and greedy show-off. He displays a dangerous, Icarus-like overreaching that brings him into conflict with God. Even though the Chorus praises Faustus for his 'intellectual brilliance', it suggests that his intelligence is not exactly a good thing. Intellectual ambition is portrayed as sinful and likely to provoke divine punishment. The Prologue tells us that the values of a Christian universe place limits on the pursuit of knowledge, and that Faustus will go beyond those limits.

Figure 2.16 Example of student's writing on *Doctor Faustus* (2)

The Prologue portrays Faustus as intellectually ambitious, and associates his ambition with 'an immoderate appetite, with an inflated sense of his own value, and with a dangerous ...overreaching' (Pacheco, 2008, p. 38). The Chorus praises Faustus for his brilliance, (lines 15-19) but Pacheco points out that if his brilliance 'pushes past certain boundaries, it becomes sinful and provokes divine punishment.' (Pacheco, 2008, pp. 38-40). Faustus seems destined to exceed the limits imposed on the 'pursuit of knowledge' (ibid.) by a Christian universe.

Figure 2.17 Example of student's writing on *Doctor Faustus* (3)

Pacheco argues that the images of appetite and the allusion to Icarus in the Prologue link Faustus's intellectual ambition with 'overreaching' (2008, p. 38). The Chorus is ambivalent in its judgement of Faustus, praising his outstanding intellect, but also suggesting that his intellect may cause him to go too far. The play evokes Christian, and possibly Calvinistic, values (Sinfield, cited in Pacheco, 2008, p. 44) which suggest that the pursuit of knowledge should not be unlimited, and that salvation cannot be earned through human effort alone.

Figure 2.18 Example of student's writing on *Doctor Faustus* (4)

The Prologue of Marlowe's play invites us to make moral judgements about its main character. The Chorus depicts Faustus as a proud, dangerous and greedy overreacher. Faustus is praised for his intellectual qualities, but the Prologue also expresses doubts about his arrogance and ambitiousness. We get an overall picture of a character who pushes against the boundaries of Christian restraint.

with Pacheco's chapter would be likely to notice the odd change of style between the first and second sentences of this piece. It does not sound as if the writer of the phrase 'proud and greedy show-off' would also produce an expression like 'a dangerous, Icarus-like overreaching'.

The second piece is not plagiarised. Each of the quotations from Pacheco's paragraph is clearly signalled with quotation marks, and followed by a reference in brackets. (The term 'ibid.' is a short form for the Latin word 'ibidem', which means 'in the same place'.) The piece is, however, over-reliant on Pacheco's comments, and if a whole essay were written by stringing quotations together in this way, it would not obtain a good mark.

The approach taken by the third piece is more confident. The writer has used a combination of their own words and referenced quotations from Pacheco. They have also made an important link between the ideas in this paragraph and material that appears later in the chapter, showing how their own work has gone into organising the argument. Therefore this is not plagiarism.

The final piece is a succinct summary of the main ideas in Pacheco's paragraph. The writer has mostly used their own words, and has introduced their own concepts, such as 'moral judgement' and 'restraint'. This is, however, a close *paraphrase* or re-statement of what Pacheco herself says. As such it would be appropriate to include a single reference at the end of the piece to acknowledge her paragraph as the main source for these ideas. Without this acknowledgement, the fourth piece is a case of plagiarism.

How to avoid plagiarism

There are a number of ways to avoid the risk of unintended plagiarism. The first is to ensure that when you are taking notes in preparation for an assignment, you are absolutely scrupulous in *recording* where you have found information, and in marking any direct quotations from sources as such in your own notes. This is doubly important if your note taking is done on the computer, and you copy across material from relevant websites. Never move on from a website you have found useful without making a *record* of its address (URL) and the date you accessed the site alongside the material you have saved. You will need this information for your bibliography.

A second way to avoid plagiarism is to include the *names* of course authors or others whose ideas you've used in your own writing. You will see how the writers of the second and third examples above have done this by explicitly naming Pacheco.

We encouraged you in Section 2.4 to work collaboratively with other students; and it's natural that you'll discuss forthcoming assignment tasks together in face-to-face contexts or online. Such collaboration

should not extend to *writing* your assignments together with other students, though. The University uses detection software to identify obvious cases of collusion so it is important that you avoid it. To avoid the risk of collusion, you should not share advanced drafts of your assignments with other students before submitting them.

The final and most important way to protect yourself from plagiarism is to provide a full set of in-script references to the sources of your information, and to list the items you have used in a bibliography at the end of your work. As we've seen above, you should provide references for all quotations, paraphrased material, statistics, examples, case studies and at any point where other people's work has provided the inspiration for or the basis of your ideas.

Presenting references

There are many different accepted styles of referencing. If you have studied in the past, you may be accustomed to providing references in the form of numbered footnotes, for example. Unless another style is specified in the course materials, however, we recommend that for AA100 and other OU courses in the Arts and Humanities, you use the *author-date* (or *Harvard*) system of referencing.

- Provide the relevant author's name, the date of publication and the page numbers in brackets just after you have paraphrased or quoted from a source. You can see how this is done in Figures 2.16 and 2.17 above, for example: (Pacheco, 2008, p. 38).
- If the author's name is already mentioned in your sentence, there is no need to repeat it within the bracketed reference.
- It's not necessary to set quotations apart in a different font, or on a separate line, unless they are several lines long.
- The best approach is to keep direct quotations from sources brief, so that they do not disrupt the continuity of your own writing.
- Introduce other people's work into your own writing by using phrases like 'According to Pacheco...', 'As Pacheco points out...', 'Pacheco's view is that...' and so on.

Referencing online sources

What happens when the material you want to acknowledge appears on a website which has no obvious author? Or when you want to quote a statement made by another student or by your tutor during an online discussion? Or when you find an online article via the Open University Library website that you want to cite? Online sources of information need to be indicated via in-script references and bibliography entries just as print resources do.

- For websites, you should provide the internet address (or URL) in brackets in your script, like this: (www.open2.net/drfaustus/abouttheplay.html). And in your bibliography you should give the

name of the website, the URL and the date on which you accessed it. Thus: Open2.net, www.open2.net/drfaustus/abouttheplay.html (accessed 25 June 2008).

- For messages in online forums, you should cite the author and date in brackets in your script, like this: (Jackson, 24 October 2008). Your bibliography entry needs to include the author's name, the date of the message, the subject of the message and the name of the forum. For example: Jackson, Sue (24 October 2008) 'Role of Chorus', message to AA100 tutor group forum.
- For online articles accessed via the Open University Library website, the in-script reference takes exactly the same form as if you'd consulted the article in print. The bibliography entry should also present the details of the item as if it were a print resource, as set out below. But if the online version of the article you've consulted has no page numbers, then you should add the URL to your bibliography entry.

Presenting your bibliography

At the end of each assignment, you'll need an alphabetical list of all the sources you have used in your work. In some referencing systems, this list is headed 'works cited' or 'references', but for AA100 and most other OU courses in the Arts and Humanities, 'bibliography' is the preferred term. For each item in your bibliography, you need to record the following information:

- author's surname and initials
- date of publication, in brackets
- if relevant, the title of the journal or magazine article, in quotation marks
- the full title of the book or journal, in italics
- name of the editor, if relevant
- place of publication
- name of publisher
- edition, if relevant
- page numbers of articles or essays
- web page address and access date for electronic material.

A brief sample bibliography is set out below.

Chambers, E. and Northedge, A. (2008) *The Arts Good Study Guide*, 2nd edn, Milton Keynes, The Open University.

Hamlin, W. M. (2001) 'Casting doubt in Marlowe's *Doctor Faustus*', *Studies in English Literature 1500–1900*, vol. 41, no. 2, pp. 257–75.

Marlowe, C. (2003 [1604]) *Doctor Faustus: the A text*, (ed. J. O'Connor), London, Pearson Longman.

Nicholl, C. (2004) 'Marlowe, Christopher (*bap.* 1564, *d.* 1593)', in *Oxford Dictionary of National Biography*, Oxford, Oxford University Press, online edn, [http://www.oxforddnb.com/view/article/18079, accessed 24 April 2007].

Pacheco, A. (2008) 'Christopher Marlowe, *Doctor Faustus*', in Moohan, E. (ed.) *Reputations* (AA100 Book 1), Milton Keynes, The Open University, pp. 29–54.

You can see that each of these entries follows a set format: the author's name comes first, followed by the date in brackets. After that comes the title of the item used. If that item is itself a book, the title is placed in italics, but if it's an article in a journal, or a chapter or essay in a book, the title is placed in quotation marks. The title is followed by various supplementary information, with each entry ending with the name of the publisher. If the item you have used appears *within* a larger publication, the page numbers on which the item starts and finishes are supplied right at the end.

If all this seems complicated, that's because it is! Experienced academic writers still make mistakes in compiling their bibliographies after years of practice. All that's required as you set out on *The Arts Past and Present* is that you do provide bibliographies for your written work, and that you make an *attempt* to format them in the accepted way. Your awareness of the appropriate style will develop with practice. A bibliography is not an end in itself, but a guide to help your reader *find* the sources you've used. There is more information on setting out references and compiling a bibliography in the Assignment Booklet.

CONCLUSION

You've probably arrived at these final paragraphs without having read every section of the Course Companion. But even a quick scan of this book will have alerted you to some of the main skills you'll be using and developing as you progress through the course. Many of these are skills that you'll be able to carry beyond the study context and into the world of work. Practising them actively now will also set you up to succeed in future courses in the OU Arts and Humanities programme.

Make sure to revisit the appropriate sections of this book when you are in need of them, using some of the checklists to remind yourself of the most efficient and effective ways of approaching your studies. If you have attempted at least a few of the activities included, and have reflected on what you've learned from them, you will be well positioned to continue studying *The Arts Past and Present* with confidence. Enjoy the rest of your work on the course.

Where to go for further study guidance

The Open University provides plenty of resources to assist with your studies, many of them online.

Two online resources which you should check out at the very start of your OU career in the Arts and Humanities are:

- Skills for OU Study at <http://www.open.ac.uk/skillsforstudy>
- pc4study at <http://www.open.ac.uk/pc4study>

You may also find the following online resources helpful:

- The Open University Computing Guide website at <http://www.open.ac.uk/computingguide/start.html>
- The Open University induction website at <http://www.open.ac.uk/learning/induction/undergraduate>
- The Open University Library website at <http://library.open.ac.uk/>
- The Open University plagiarism policy at www3.open.ac.uk/our-student-policies/pdf/plagiarism.pdf

You will also find some excellent advice on study strategies in the following two books:

- Chambers, E, and Northedge, A. (2008) *The Arts Good Study Guide*, 2nd edn, Milton Keynes, The Open University.
- Cottrell, S. (2003 [1999]) *The Study Skills Handbook*, 2nd edn, Basingstoke, Palgrave Macmillan.

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INTRODUCTION

This section of the Course Companion contains a number of resources and contact details that you may find helpful depending on how computer literate you are and whether you have studied with the OU before.

3.1 USING A DVD ROM

The Arts Past and Present makes extensive use of interactive materials such as Audio CDs, DVD Videos, DVD ROMS and the course website. We assume that you have experience of using CDs and DVDs to listen to or watch but that you may not have encountered DVD ROMS before. Below we have provided some guidance on how to use these.

Getting started

Insert the DVD ROM into the DVD drive of your PC and the software should start automatically. If the software does not start, choose 'Run' from the Windows 'Start' menu, accessible from the bottom left of the screen, and enter 'D:\aa100.hta', where 'D' is the letter of your DVD drive.

Software requirements

You will need Windows XP (or a later version of Windows), Internet Explorer 6.0 (or later) and Flash Player 7 (or later). Any PC with a built-in DVD drive is likely to meet this specification.

Some features of the DVD ROMs also require QuickTime. If you don't have QuickTime installed, you can download it for free from this link: <http://www.apple.com/quicktime/download/>.

Instructions for users of screen readers

The DVD ROMs have been tested with the JAWS screen reader.

If you are using a screen reader, you should open the DVD ROM with Internet Explorer. If you have already opened the DVD ROM, first close it down. Then choose 'Run' from the Windows 'Start' menu and enter 'D:\index.html', where 'D' is the letter of your DVD drive.

In case of problems

If you have any problems with the DVD ROMs, please contact the Computing Helpdesk.

3.2 DOWNLOADING AND READING A PDF FILE

Most of the printed course materials sent to you in the post are also available as Adobe PDF (portable document format) files, which can be downloaded from the course website. PDF files are a very convenient way to deliver documents over the internet, because they are smaller than their word-processed equivalents. They cannot generally be edited, but they can be printed, searched and copied.

Many students like to download these files and save them on their computer, because they can be searched very easily to locate material on a particular topic, for example when you are working on an assignment. Some students access the course website and study from the PDF files when they are away from home, so they don't have to carry printed course materials around with them.

If you don't know how to download and 'read' PDF files, this section will help you to do so. To access PDF files you need to have Adobe Reader installed on your computer. When you 'double-click' on the file name, PDF files will open automatically if Adobe Reader is already installed. If it is not, you can install it from the Online Applications CD ROM (in the first mailing of course materials), or download it for free from the Adobe website at <http://www.adobe.com/uk/>.

All the 'clicks' referred to in this section are **left mouse clicks** unless specified otherwise.

Downloading a PDF document

It's a very good idea to set up a folder structure on your computer in 'My Documents' before you start downloading files. If you need more help with this, there is a document called 'Files and folders' in the 'Course resources' area of the course website. In the 'My Documents' area of your computer you have probably already set up a folder for everything to do with the course, perhaps called 'AA100'. Inside this top-level folder, set up additional folders to hold documents of various types and give them unambiguous names, such as 'Preparatory Week', 'Book 1', 'Assignments' and so on.

When you have found a PDF document that you want to download from the 'Course resources' area of the course website, there are two ways of saving it to your computer:

either

- **Right click** on the document name.
- Choose **Save Target As** from the menu that 'pops-up'. A download box will appear briefly, followed by the 'Save As' dialogue box. (A 'dialogue box' is one where you communicate with your computer by selecting items from a drop-down menu, or

by typing instructions into a window.) This will ask you to indicate where you want the document saved and what you want it called. (The file's existing name will be inserted automatically in a window in the dialogue box, but this can be renamed if you want to call it something else.)

- Click on the **Save** button to complete the download. The document will now be saved in the location you specified.

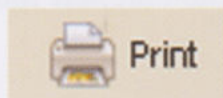
or

- **Double click** on the document name. This will open the PDF document.
- Click on the **Save** or **Save a Copy** icon in the row of icons above the document.

The 'Save a Copy' dialogue box will open. This will ask you to indicate where you want the document saved and what you want it called. (The file's existing name will be inserted automatically in a window in the dialogue box, but this can be overwritten if you want to call it something else.)

- Click on the **Save** button to complete the download. The document will now be saved in the location you specified, with the name you gave it.

Printing a PDF document

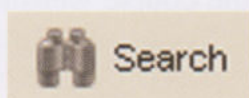


Adobe Reader 'Print'

With the PDF document open and your computer connected to your printer, click on the Adobe Reader 'print' icon in the row of icons above the document. It currently looks like the icon on the left, but remember that software companies frequently change their icons. You can also print PDFs by selecting **File** in the menu bar, then **Print**.

A dialogue box will then appear in which the complete 'page range' of the document is already specified, and the **All** button above the page range has been selected. Click on **OK** at the bottom of the dialogue box and the whole document will be printed. If you only want to print part of the document, select the range of pages you want from the dialogue box, then click on **OK**. (For example, if you only want to print page 7, the range is from page 7 to page 7.)

Searching a PDF document



Adobe Reader 'Search'

With the document open, **either** click on the Adobe Reader 'search' icon in the row of icons above the document **or** on the Menu bar, click on **Edit** then **Search**. A search box will then open.

- Type in the word or phrase you wish to search for. (Using a phrase will increase your chances of getting the right result first time.)
- Click on the **Search** button. Depending on your version of Adobe Reader, **either** it will jump to the first occurrence of your search term in the open document (click again to get the next occurrence)

or a list of matches will be provided in a box at the side of your computer screen; you can click on them one at a time to jump to the exact position within the document where the word or phrase occurs.

3.3 USING THE ONLINE APPLICATIONS CD ROM

This CD ROM was sent to you in the first mailing of course materials. It contains a variety of software that is free for you to load onto your computer, including:

- Adobe Reader, which enables you to read files in the PDF format (see instructions above)
- Java Runtime Environment (JRE), required to view the interactive models on the DVD ROM, and Flash, required to view some of the animations; most recent computers have this software already installed.

The CD ROM comes with a booklet containing details about the software provided and giving clear installation instructions which you should follow. If you need more help with any aspect of using your computer to study, a good place to start is the OU's Computing Guide, which is on the CD ROM, or it can be downloaded from StudentHome. If you get stuck, contact the OU Computing Helpdesk.

3.4 THE OU COMPUTING HELPDESK

The Helpdesk can help students and associate lecturers with technical queries relating to the Open University's computing resources and University-supplied software. The Helpdesk is available most days between 9 a.m. and 10:30 p.m. (including Sundays), except:

- on Wednesday afternoons when it is closed for staff training between 3 p.m. and 4 p.m.
- on Bank Holidays when it is only open from 10 a.m. to 4 p.m.
- on Christmas Day, Boxing Day, New Year's Day and Easter Sunday when it is closed.

The Helpdesk provides technical support for course-related software and can help you with queries associated with your Open University Computer Username (OUCU) and password. However, they can't help with system or hardware queries (e.g. your internet connection, formatting hard drives, installing hardware or operating systems).

Contacting the OU Computing Helpdesk

It will help resolve your query if you can supply your student number (Personal Identifier) and course code, together with the full text of any

error messages or problems, and the details of your computer operating system (Win 98, XP, etc.).

- **Phone:** +44 (0)1908 653972
- **Online:** <http://www.open.ac.uk/students/helpdesk/> (This website includes answers to frequently asked questions (FAQs) and a form for contacting the Helpdesk.)
- **FAX:** +44 (0)1908 652193 (Please mark for the attention of the OU Computing Helpdesk.)
- **Letter:** OU Computing Helpdesk, The Open University, Walton Hall, Milton Keynes, MK7 6AA.

During busy periods your telephone call will be placed in a queue and your call will be answered as soon as an advisor becomes available. Please be patient and persistent! Priority is given to telephone queries over other methods of contact, to minimise call waiting times.

3.5 THE LIBRARY HELPDESK

The Library Helpdesk can assist you with queries on all aspects of library use and information seeking. You can also contact the Library Helpdesk for advice on public access computers that are available to you (e.g. in public libraries) if you don't have access to a computer at home by the time the course starts. Except on Bank Holidays and during the University closure period at Christmas, you can contact the Helpdesk between:

- 9 a.m. and 5:30 p.m. Monday to Thursday
- 9 a.m. and 5 p.m. Friday and Saturday
- 12 p.m. and 5 p.m. Sunday.

You can send the librarians your enquiries by:

- **Phone:** +44 (0)1908 659001
- **Email:** lib-help@open.ac.uk
- **Online:** go to the 'Library resources' area of the course website and click on the 'Librarians on Call' help button to chat with someone live
- **FAX:** +44 (0)1908 653571
- **Minicom:** (text-based phone often used by hearing impaired users) on +44 (0)1908 655455 (please note: this service is unavailable on Saturdays)
- **Letter:** Library Helpdesk, Open University Library, Walton Hall, Milton Keynes, MK7 6AA.

However you choose to get in touch, please quote your Personal Identifier as it will help the librarian to answer your enquiry quickly. If you live close to Milton Keynes it is also possible to visit the Library in person during opening hours.

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The course team was also helped in the drafting process by the following critical readers: Gail Barron, Peter Brickley, Kathleen Fitzroy, Patricia Kitchen and Joanna Wilkinson.

The course team would also like to thank the following freelance artists and editors: Sue Dobson, Kate Clements, Janis Gilbert, Isobel McLean, Gary Rees and Diana Russell.

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This book is your starting point for the study of *The Arts Past and Present* (AA100). The Course Guide section introduces the course and includes practical information to help you with your work. The Study Skills section describes the skills you'll need to acquire during the course, alongside exercises to develop these skills, and advice about managing your studies. There is also a section providing further guidance and sources of support.

